



You're snubbed, Honey chile . . . definitely and deliberately . . . by the very man who, last night, simply begged to be introduced. You don't like such treatment? Of course you don't. Men usually stick around. But this one didn't. What did you say or do to antagonize him as you danced the night before? Whatever it was, you certainly are off to a bad start on your vacation.

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BEFORE ANY DATE...**LISTERINE ANTISEPTIC**...IT'S BREATH



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without

Worry!

nobody can "tell"

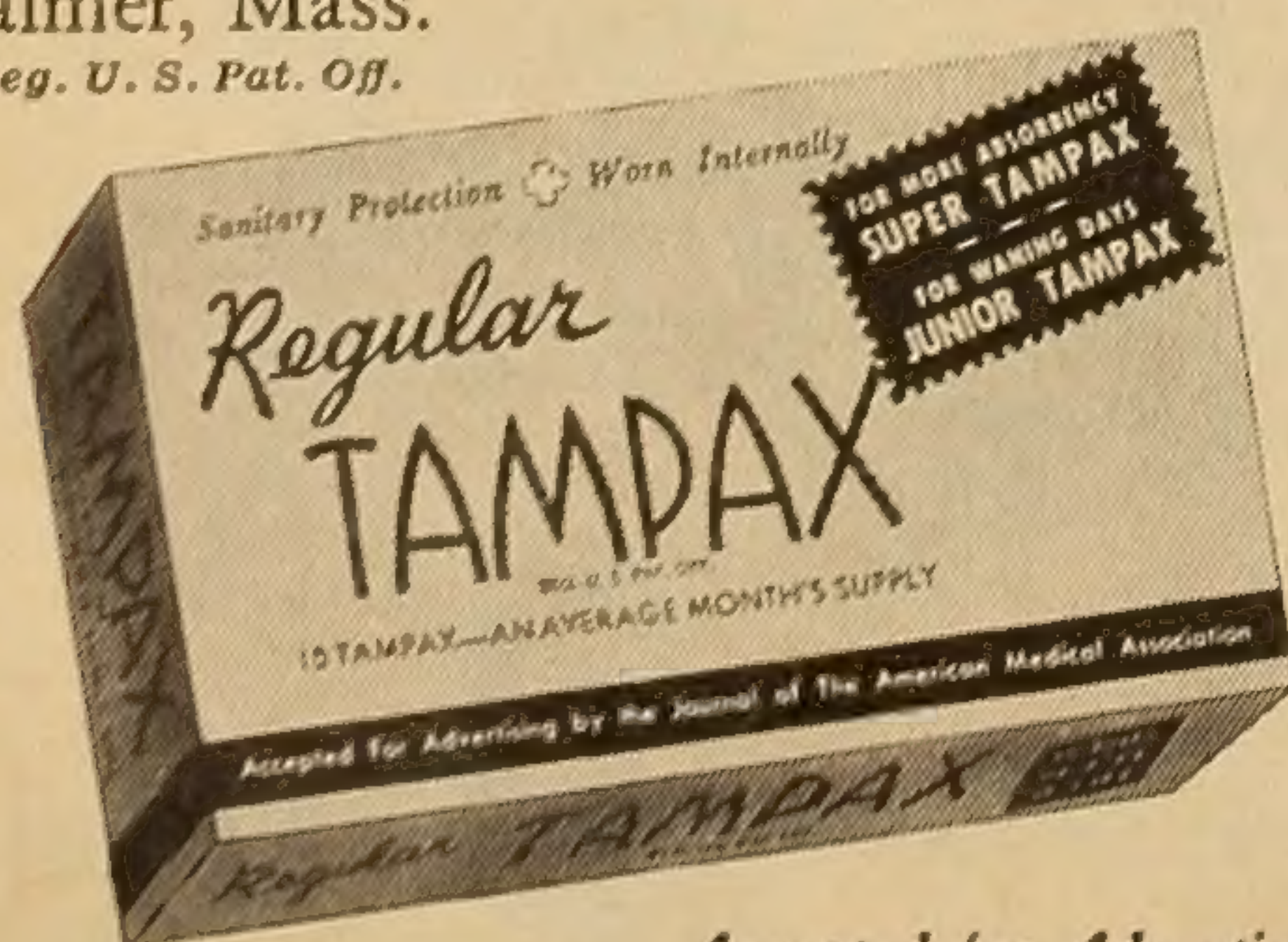
when you use *Tampax

What a pity it is to let fear of embarrassment keep you out of the water on "those certain days of the month." Hasn't anyone ever told you about Tampax for swimming? With Tampax monthly sanitary protection, you can throw to the winds all the nagging worry that *something* may possibly betray the situation.

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*Reg. U. S. Pat. Off.



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Exclusive Photos by PICTORY

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ON THE COVER, JANET LEIGH, STARRING IN THE
RKO PRODUCTION, "TWO TICKETS TO BROADWAY"

★
AUGUST, 1951

★
VOLUME FIFTY-FIVE
NUMBER TEN

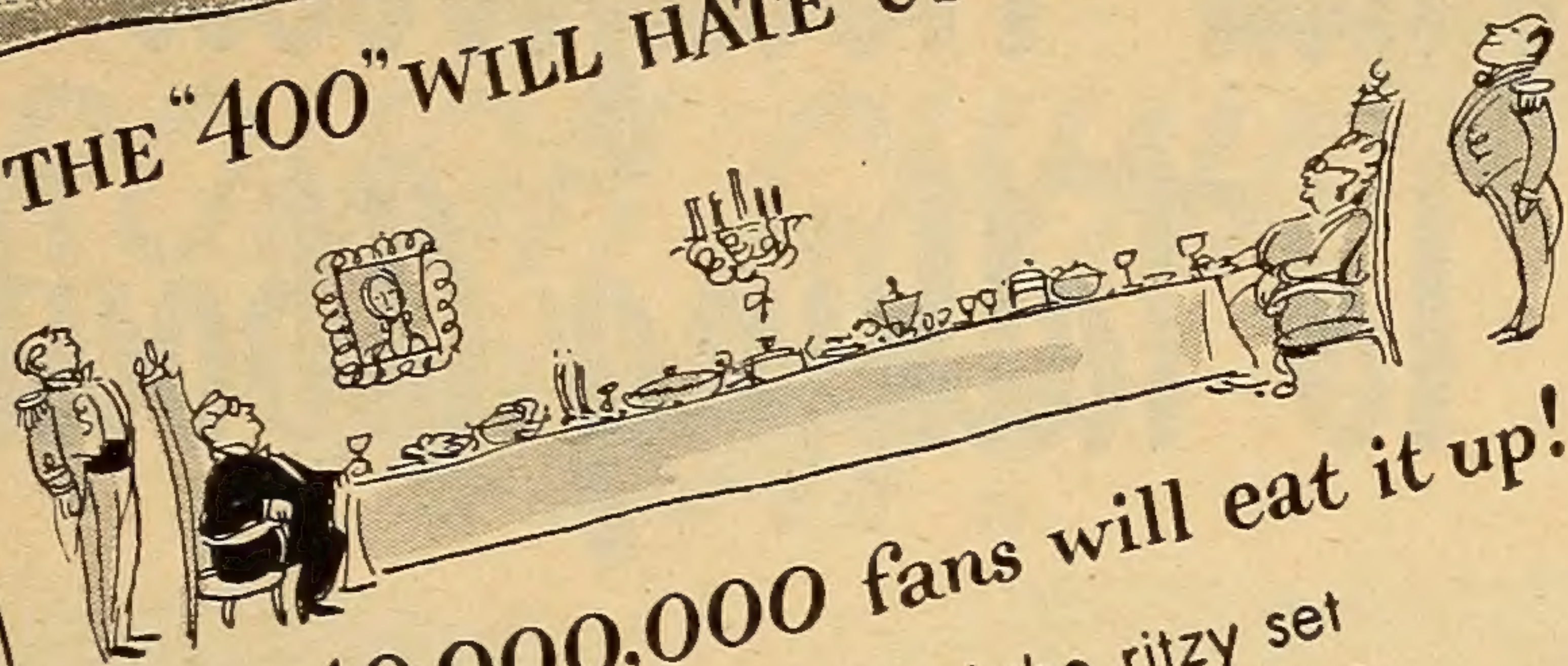
PUBLISHED BY J. FRED HENRY PUBLICATIONS, INC.

ARTHUR KAPLAN
Circulation Manager (Newsstand Div.)

A. E. CARDWELL
Circulation Manager (Subscription Div.)

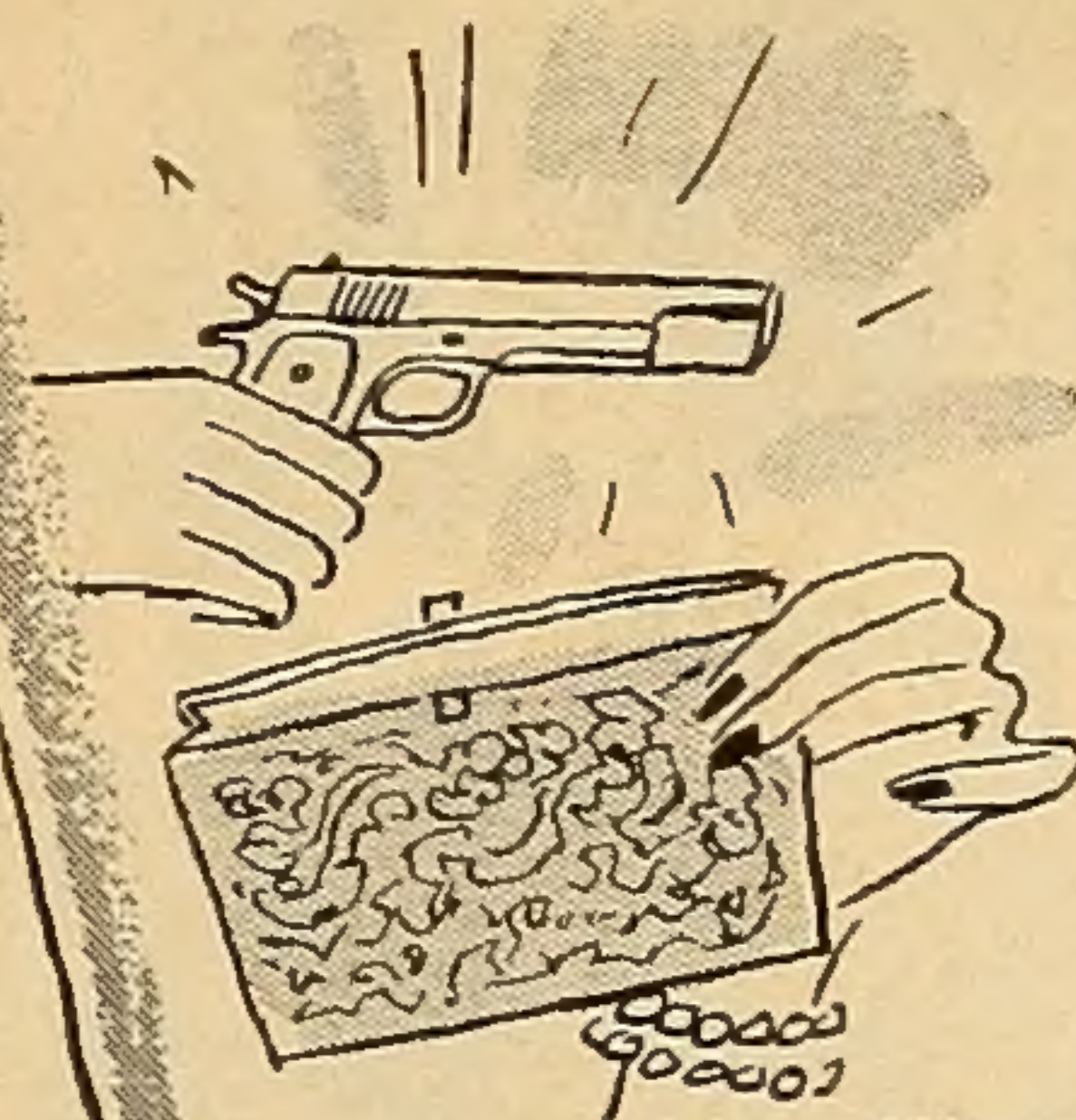
SCREENLAND. Published monthly by J. Fred Henry Publications, Inc., 444 Madison Ave., New York 22, N. Y. Advertising Offices: 444 Madison Ave., New York 22, N. Y.; 6 N. Michigan Ave., Chicago 2, Ill.; 816 W. 5th St., Los Angeles 13, Calif. Gordon Simpson, West Coast Manager. Thos. W. Bryant, Jr., Chicago Manager. Manuscripts and drawings must be accompanied by return postage. They will receive careful attention, but SCREENLAND assumes no responsibility for their safety. Subscriptions \$1.80 for one year. \$3.00 for two years and \$4.50 for three years in the United States, its possessions, Cuba, Mexico, Central and South America; 50c a year additional in Canada; other foreign countries \$1.00 a year additional. When entering a new subscription please allow not less than 60 days for your first copy to reach you. When renewing your subscription, prompt remittance helps to assure continuous service. Changes of address must reach us five weeks in advance. Be sure to give both old and new address and zone or other information necessary. Entered as second class matter, September 23, 1930, at the Post Office, New York, N. Y., under the act of March 3, 1879. Additional entry at Chicago, Ill. Copyright 1951 by J. Fred Henry Publications, Inc. MEMBER AUDIT BUREAU OF CIRCULATIONS.

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but 40,000,000 fans will eat it up!

It's a riotous rib of the ritzy set
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crook and the Latin in her life!



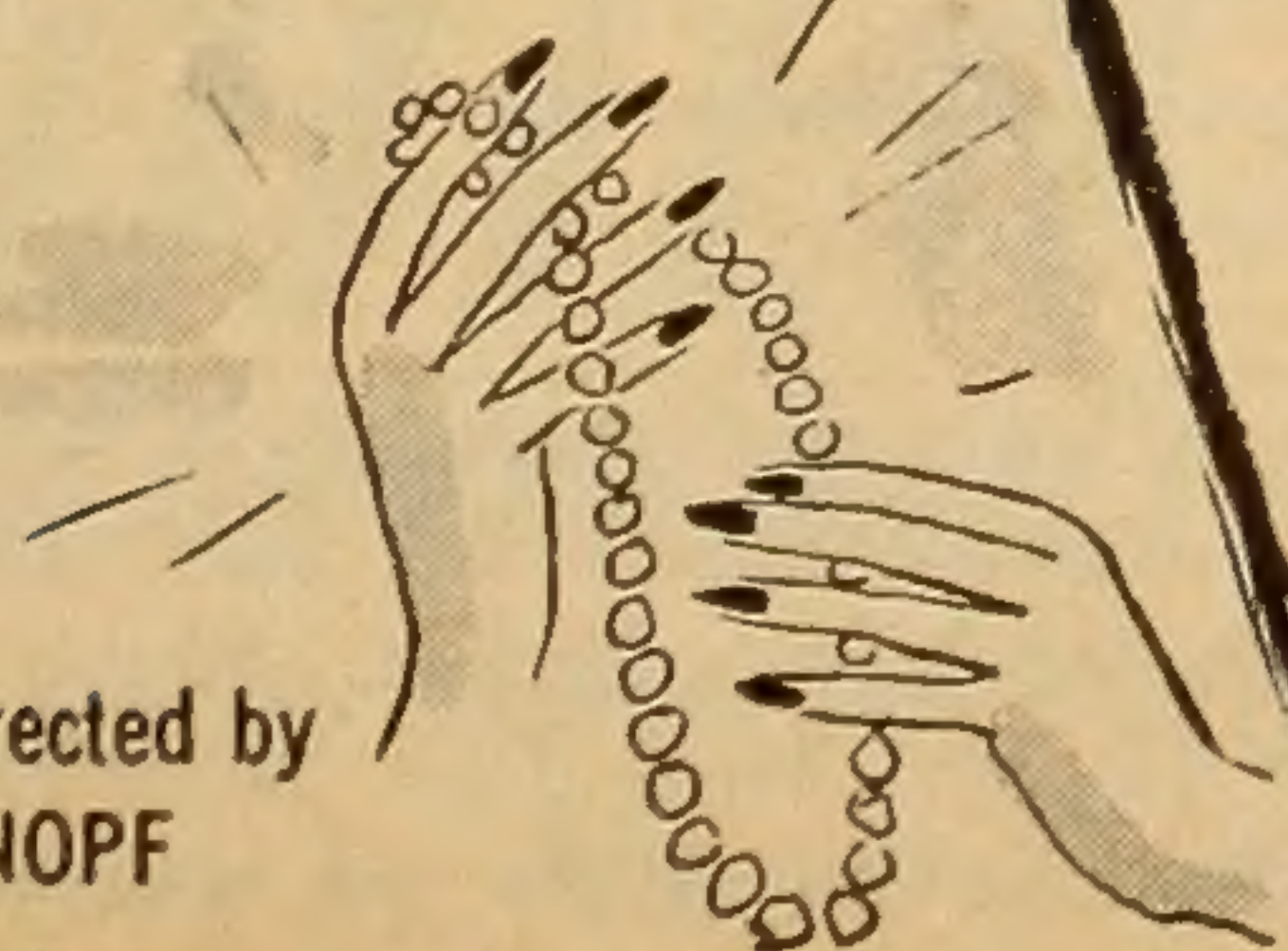
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she isn't
very maidenly!



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she isn't
very
ladylike!

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"The LAW and the LADY"
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with
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An M-G-M Picture



Screen Play by
LEONARD SPIGELGASS and KARL TUNBERG
Based on the Play "The Last of Mrs. Cheyney" by Frederick Lonsdale



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more effective longer!

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New MUM cream deodorant

A Product of Bristol-Myers

What Hollywood Itself Is Talking About!



Joan Crawford shares one of Ed Wynn's witticisms with Mrs. Wynn at gala celebrity party held for Joan at the Stork Club on her New York arrival.

Elizabeth Taylor at the premiere of "I Was A Communist For The FBI" with Director Stanley Donen. They are now parted and Liz has a new beau.

By Lynn Bowers

OUR wandering girl, Rita Hayworth, won't have any time to brood over marital difficulties in Hollywood. As quick as ever she did her six-weeks' time in Nevada to obtain her divorce from her prince, Rita's studio, Columbia, planned to launch their pet in a picture written by Rita's close friend, Virginia Van Upp, who scripted the famous "Cover Girl."

* * *

Dan Dailey, who seems to prefer Barbara Whiting's company again, single-handedly captured the town of Little Rock, Arkansas, when he went there for their big annual shindig, the Grand Marshall's Parade. Dan's hard at work at 20th on a new musical called, "Mabel And Me."

Esther Williams and husband Ben Gage arrive in New York for her personal appearance tour.



Jane Wyman's myriad escorts all went into a decline while she was working in "The Blue Veil" for Wald-Krasna at RKO. Seems Jane refused all dates that would keep her up after ten o'clock. The three hours extra time for age makeup in the mornings was her reason for not staying out on the bags-under-the-eyes circuit.

* * *

Tony Curtis' wardrobe was heavily insured by his studio, Universal-International, before he and Piper Laurie went on tour for personals with "The Prince Who Was A Thief." Seems the last time he went on tour and was in close contact with his adoring feminine following the gals practically tore his clothes to shreds.

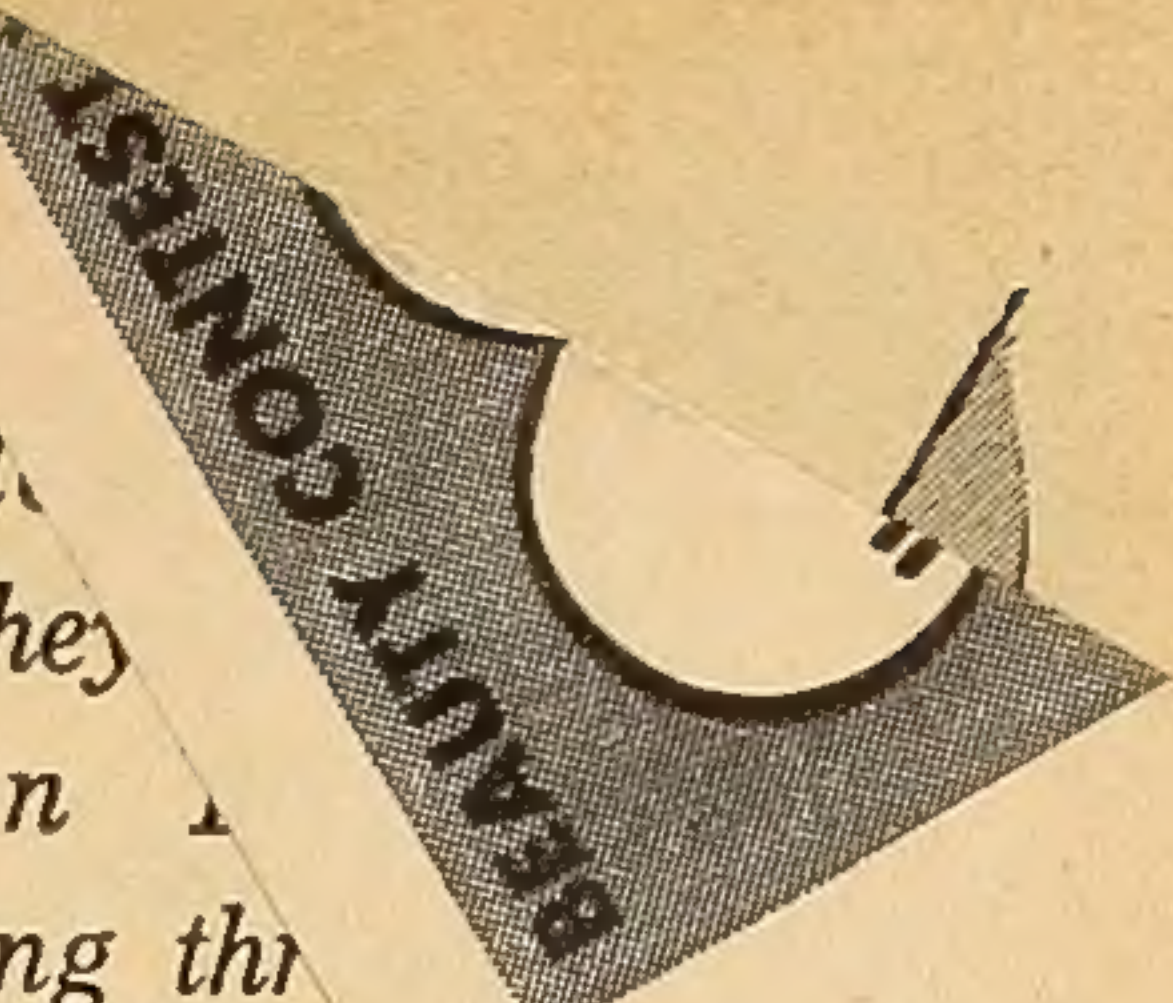
* * *

Tony did manage to save out a suit to wear when he met Janet Leigh in Pittsburgh where she was making "Angels And The Pirates" for MGM. By the time he got there to claim his gal, she'd just about captured the entire Pirate baseball team. Tony and Janet,

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Adventuress, d...
clergyman . . . they
the peril-laden
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the intrigue and the terr
of the strife-torn Orient!



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you there had been
no other men . . .
but five years is
a long time!"



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Screenplay by John Meredyth Lucas · Adaptation by Jules Furthman
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all year round

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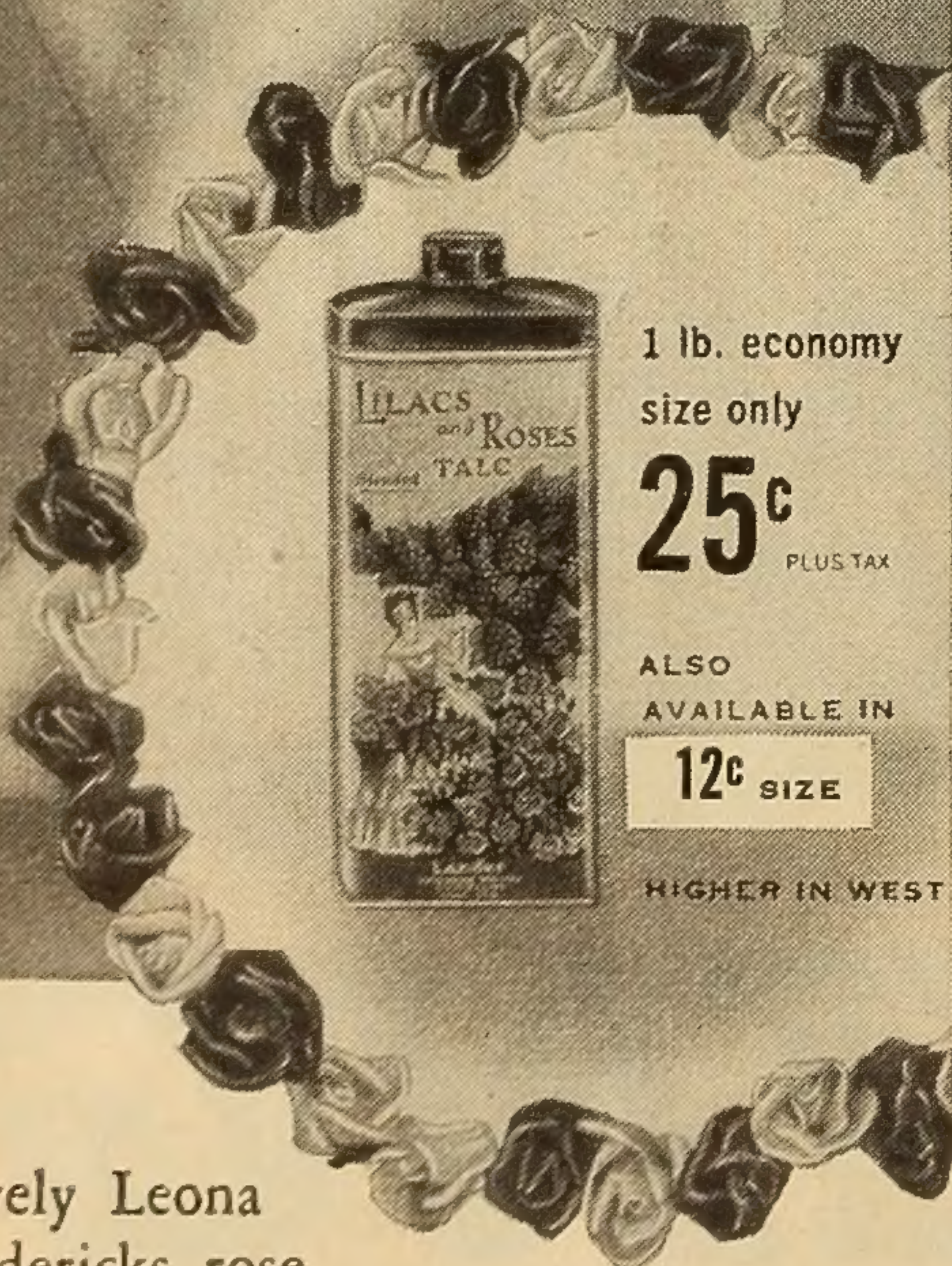
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and

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now famous model



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ALSO
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SIZE

HIGHER IN WEST

Lovely Leona Fredericks rose from beauty contest fame to a top-notch modeling career! Miami's Queen of Beauty says: "No girl is really beautiful unless she's exquisitely dainty! That's why I love to powder myself with Lander's flower-fresh talcs after every shower. You'll love them!"



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Ginger Rogers' arrival in New York occasioned a gay party for her at the Stork Club. Ginger dances with Paul Hartman; TV star Faye Emerson with Kenneth Friede.

like Farley Granger and Shelley Winters, claim the ring he gave her is strictly a friendship deal. We shall see.

* * *

Before Shelley and Farley left Hollywood for a two-weeks' whirl in Manhattan, a rather strange incident occurred on the set of the Wald-Krasna picture, "Behave Yourself." There's a small dog in the picture named Archie. It seems everytime Shelley picked the pooch up to give him a hug, he went into violent fits of sneezing. Archie's trainer explained that he must be allergic to Shelley's perfume. Sure enough, when she switched to Chanel No. 5, Archie was sneezelessly happy in her arms.



Jimmy Stewart shares honors with Margaret Truman in her first dramatic appearance on radio. Jimmy's the proud father of twin girls.

Shelley Winters and Farley Granger, constant twosome who won't own up to anything, share a joke with Sherman Billingsley at the Stork.

The quiet on the RKO lot, caused by Shelley's and Farley's exit, was alleviated by the arrival of Marie Wilson and Groucho Marx, reporting for a comedy which was titled "They Sell Sailors Elephants." On account of nobody could say it straight (you try it) the picture will be called something else.

* * *

War hero Audie Murphy and his bride, airline stewardess Pamela Archer, had a short, eleven-day honeymoon before he reported to work on U-I's "The Cimmaron Kid." He took Mrs. M. along on the company's Northern California location so she could see what movie life-in-the-raw was like.

* * *

Best looking couple at the Los Angeles premiere of Republic's "The Bullfighter And The Lady" was Annie Sheridan and Jeff Chandler, but you'll have to ask them whether this is romance or, as Hollywood couples are prone to say, friendship.

* * *

John and Patti Derek's son started walking on his first birthday. John, in his spare time from Columbia's "The Dark Page," planted himself a truck garden and when Donna Reed asked him how the stuff tasted he replied, rather morosely, that she'd have to ask the



Everything's gay "On Moonlight Bay"

COLOR BY
TECHNICOLOR

**DAY
GORDON
MacRAE**

AND
JOY! AND LOVE! AND THE JOY OF LOVIN'
AND SINGIN' AND DANCIN' AND SUCH
ROMANCIN'! IT'S SUNLIGHT
AND MOONLIGHT ROLLED INTO ONE!

With those
moonlight bay-bes
and
bay-eautiful songs!
'Love Ya',
'Moonlight Bay'—
lots more!

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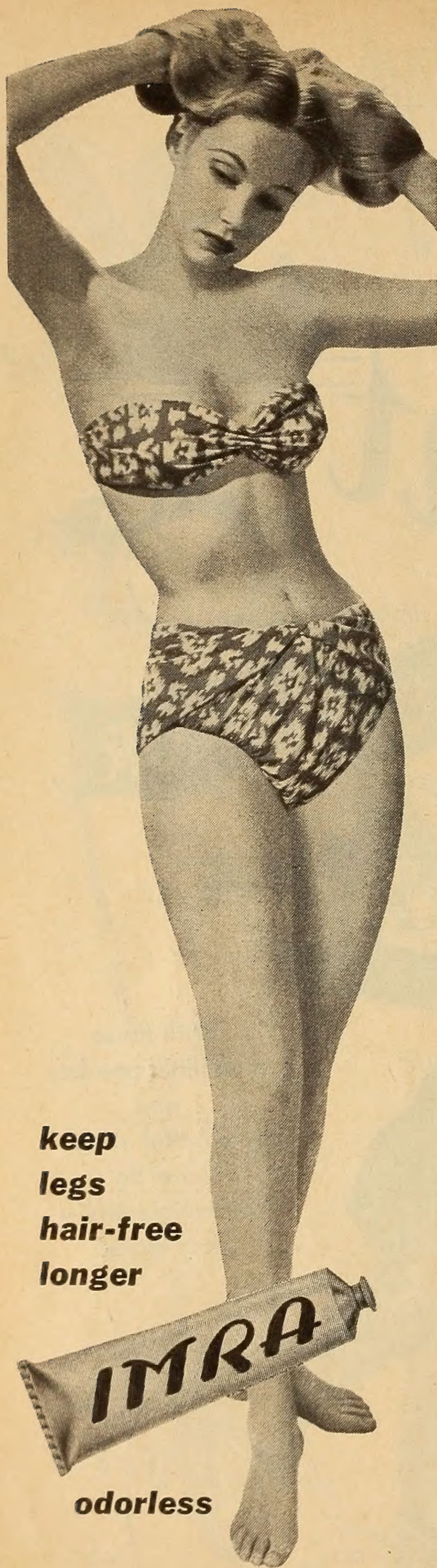
ON THE WAY!

"CAPTAIN HORATIO HORNBLOWER"

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and!
"A STREETCAR NAMED DESIRE"



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legs
hair-free
longer

odorless

HAIR REMOVER CREAM

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IN TUBES. Still only **65¢** and **\$1.00**

At all better cosmetic counters.

(plus tax)

Bill (Hopalong Cassidy) Boyd with Mr. and Mrs. Gordon MacRae at the Joan Crawford party in New York. The Stork was crowded with celebrities.

Below: Serious twosome, Nancy Davis and Ronald Reagan, at the premiere of "I Was A Communist For The FBI." Ronnie's next film is "Hong Kong."



joint. Velvet carpets, very fragile, was the reason.

* * *

Zack Scott was planning a trip to Europe with his daughter, Waverly, when he wound up "The Secret Of Convict Lake" at 20th Century-Fox. But the studio had other plans for him—the picture with Claudette Colbert called "Don't Call Me Mother." Zack's little gal and Bing's boy, Gary, have been traveling with the ice cream soda set.

gophers about that.

* * *

A coupla cases of type casting that are slightly notable—Barbara Hale in Columbia's "Small Wonder" wears maternity clothes throughout. Her own son was born shortly before she went to work in the picture. And Jane Russell in "Las Vegas Story" plays a gal who dislikes gambling. This, in real life, is also one of Jane's pet dislikes. Several armed guards trail Jane around the set, getting paid for guarding her chest—because she's wearing a \$150,000 Cartier diamond necklace.

* * *

Betty Hutton was so proud of the swanky new dressing room which Paramount whipped up for her during filming of C. B. DeMille's "Greatest Show On Earth" that she made her guests take off their shoes before they came in to case the

Judy Garland had such a ball in London for her Palladium appearance and gained such confidence in herself that she decided to stay over and accept singing engagements on the European continent, principally in France—Paris, Monte Carlo and Cannes.

* * *

Bette Davis and Gary Merrill are two more people who were liking their jaunt to England very, very much, especially their stay in Yorkshire where they made (Please turn to page 16)

Mrs. Cagney, Gracie Allen and Jimmy Cagney arriving at Ciro's for informal dinner party.

Ava Gardner exchanges notes with Mrs. Orson D. Munn at the Joan Crawford celebration.

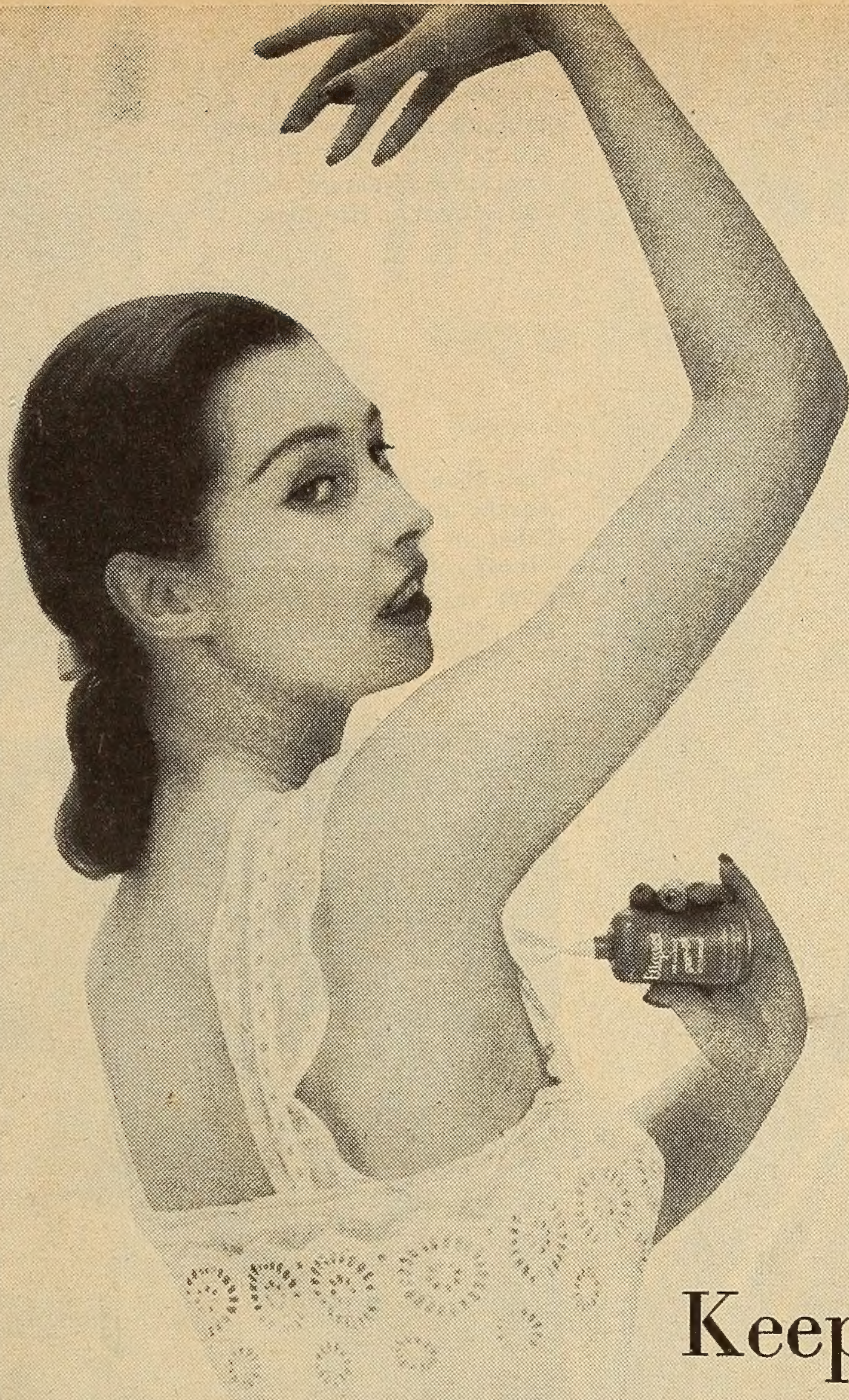




Danny Kaye plays dual roles, flyer and actor, in gay musical comedy, "On The Riviera."

Walker on an Eastbound train—a chance meeting that also punches a ticket to murder. A psychopath, Walker tells Granger how the perfect murder can be committed. He proposes that in exchange for murdering Farley's troublesome, unwanted wife, Farley return the favor by murdering Walker's troublesome, unwanted father. Exchanging victims, according to Walker, would make it impossible for the police to find motives for both killings. No motive—usually no arrest. As much as Granger would like to be rid of his wife, so he can marry Ruth Roman, Walker's idea strikes him as completely nuts. Unfortunately, however, Granger makes the mistake of humoring Walker, and soon after, his wife is found strangled. Not only is Granger Suspect #1, but also hot on his heels is charming Robert dunning him to go through with the other half of the "bar-

Alice comes to animated life in the Walt Disney production, "Alice In Wonderland."



Keep
dainty
all day with
a single spray!



JUST SPRAY IT ON! Etiquet Spray-On is *safe and sure* . . .

really ends perspiration odor, checks perspiration moisture!

Easy to use — your fingers never even touch it! Glamorous women *depend* on Etiquet for day-long daintiness!

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If you prefer a cream deodorant, you'll love Etiquet in the luxury vanishing cream base! Gives long-lasting protection . . . goes on easily, disappears in a jiffy. No gritty particles, Etiquet won't dry out in the jar, won't harm fine fabrics. 10¢ to 59¢, plus tax. Also in handy tube.



make lovelier curls

while you sleep!



Soft-as-rubber Dream Curlers—your easy, comfortable way to smoother, softer, natural-looking curls! Knob-tip locks curl in place; double strap holds curl firmly. Can't snag hair! Made of vinylite—not affected by waving solutions, perfect for home permanents! 4 sizes including "Jumbo" for large curls. Dream Curlers—like Tip-Top aluminum curlers, curl clips, wavers—are top quality, top value.



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There's a tense moment for Captain Gregory Peck as he confronts Robert Beatty and Moultrie Kelsall in exciting adventure, "Captain Horatio Hornblower."



Vera-Ellen does a hectic Apache dance with David Lober in gay new musical, "Happy Go Lovely." She plays an American chorus girl performing in Scotland.



gain." A first-rate mystery with a most unusual murderer.

On The Riviera (Technicolor)

20th Century-Fox

A GENEROUS keyhole peek at La Belle France in her sauciest, naughtiest, sexiest deshabille. Stars Danny Kaye as an American nightclub entertainer who's the exact image of France's Man of the Hour, a dashing round-the-world pilot. (*The similarity isn't too astounding, really, because Danny plays both roles.*) As the American, Danny has luscious Corinne Calvet to romance, and as the Frenchman, Danny is married to Gene Tierney—ooohh, la, la! To save the flyer from going bankrupt, impersonator Danny is prevailed upon to take his place for an evening. Then, when the impersonation carries into Gene's boudoir, well, sir, OOOHH! LA! LA! LA! A honey of a picture in every which way, this has music, dancing, beautiful women, a double-dose of Danny and some of the raciest dialog ever to elude the censors' scissors.

Ace In The Hole

Paramount

WARNING: Kirk Douglas is not the prime example of what newspaper-

men really are like. Besides writing the sort of news which brings libel suits, Kirk has a passion for tilting the bottle. With those vices, it's small wonder he winds up an obscure reporter in some godforsaken town in the Southwest. After waiting and praying for a big news story, Kirk latches on to a local human interest yarn: A man lies trapped in an ancient Indian cave. Kirk's flair for colorful reporting breaks loose. The nation's interest becomes aroused. Kirk, loathed to let a good thing die with the rescue of the entombed man, works it so the rescue is delayed five more days. The man dies because of the newspaperman's greed. His own conscience and his female counterpart in evil and selfishness, Jan Sterling, take care of Kirk's payment for the terrible crime. Well done melodrama with many wicked moments.

Excuse My Dust (Technicolor)

MGM

THEY all laughed when turn-of-the-century inventor Red Skelton decided he was going to make some new-fangled gadget called a horseless carriage. It was the silliest thing anyone heard of! Even Red's fiancée, Sally Forrest, was inclined to go along with her papa, William Demarest and tried to talk Red into giving

Dana Andrews and Carla Balenda are involved in U-Boat intrigue in drama, "Sealed Cargo."





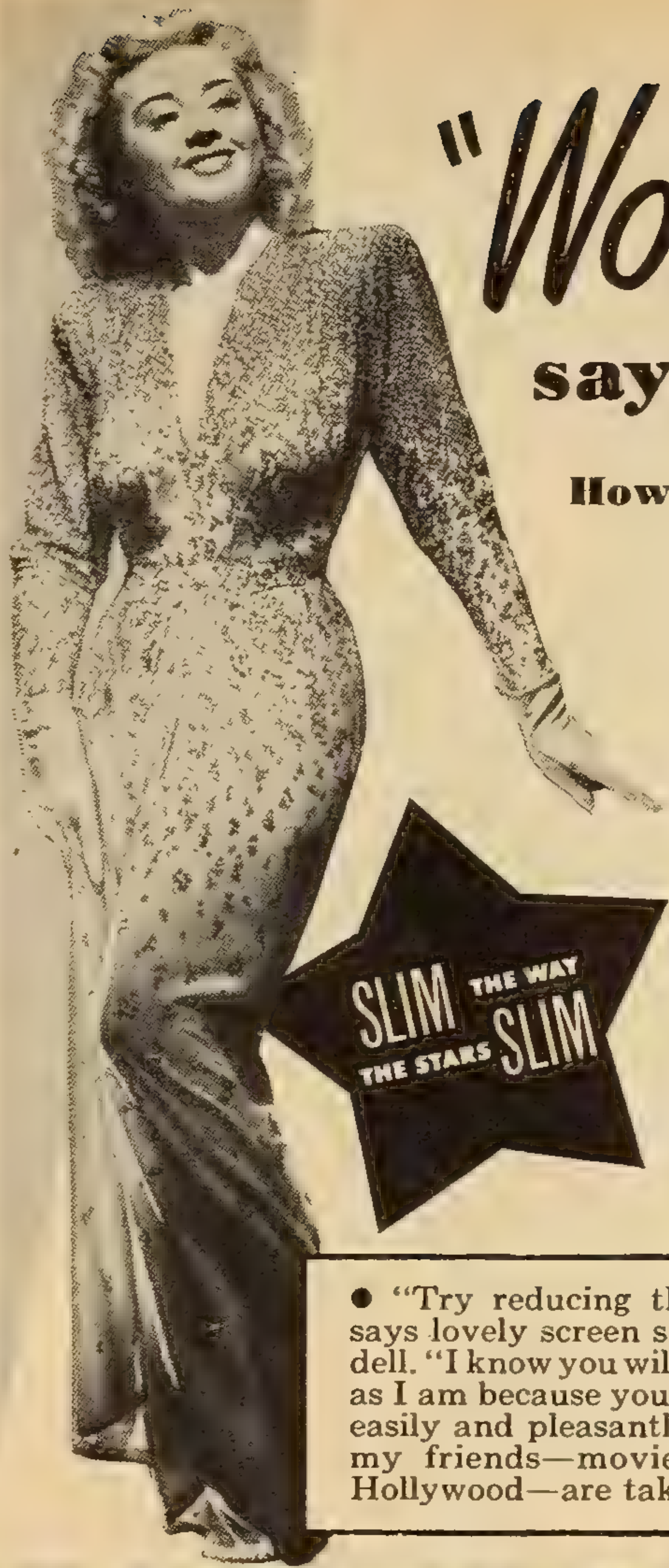
Red Skelton is enamored of Sally Forrest, but gasmobile interferes in "Excuse My Dust."

up his crazy notions and becoming a solid businessman. Genius can't be smothered! Red forged ahead—blowing up his barn in the process—and a car was born. That still wasn't the end to Red's troubles. There's a race to be won, Macdonald Carey has to be cut down to size, siren Monica Lewis has to be brushed out of Red's hair, and stable-owner Demarest has to be the recipient of a well-deserved horse laugh. Bright, refreshing comedy with catchy tunes and neat acting.

Alice In Wonderland
(Technicolor)
RKO

THE wonderful adventures of Lewis Carroll's much-loved *Alice* have finally been brought to the screen in this latest Walt Disney full-length cartoon. Adhering faithfully to the book, the winsome, imaginative and very bewildered young heroine picks her dainty way through a dream world peopled by strange, rude but completely delightful characters. In the magic place where *Alice* finds herself everything can and does happen: rockbound conventions are
(Please turn to page 72)

Allen Martin plays Margaret O'Brien's first romantic interest in "Her First Romance."



"Wonderful"

says Joan Blondell

How to Lose Weight and Look Lovelier

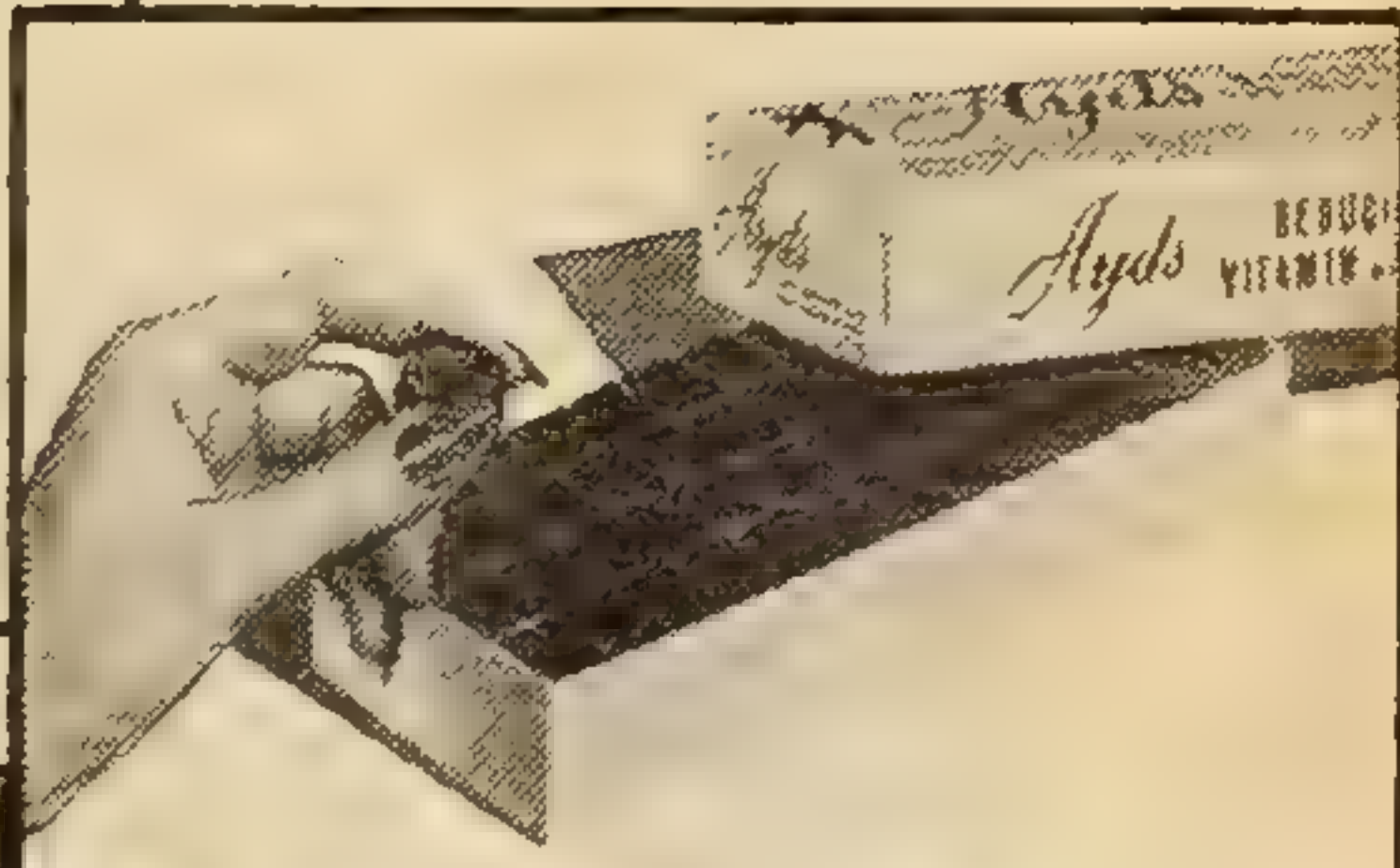
Now! Lose weight *the way* Nature intended you to! A quick natural way with no risk to health. With the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure!

When you take Ayds before meals, as directed, you can eat what you want... all you want. Ayds contains no harmful drugs... calls for no strenuous diet.

Ayds is a specially made candy containing health-giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories... works almost like magic. Easily and naturally you should begin to look slimmer, day by day.

Users report losing up to 10 pounds with the very first box. In fact you must lose weight with the first box (\$2.98) or your money back.

● "Try reducing the Ayds way," says lovely screen star, Joan Blondell. "I know you will be as delighted as I am because you'll get results so easily and pleasantly. So many of my friends—movie stars here in Hollywood—are taking Ayds."



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Easy way!

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Finest creme shampoo you
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Why pay a dollar? Guaranteed
by Helene Curtis—foremost
name in hair beauty.



large size
tube 49¢

It's easy to earn extra money in your spare time.
Show samples of PHILLIPS Christmas Cards
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FOR YOU!

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What Hollywood Itself Is Talking About

Continued from page 10

"Another Man's Poison."

Ann Blyth's another film gal who took advantage of making a picture in Eng-land to do a bit of European ogling. Ann visited Ireland, Rome and Paris. Said she met Princess Elizabeth at a London party and liked her very much. Ann was slated to sing one song at the gala, wound up singing six tunes.

Bob Mitchum shed a number of un-wanted pounds before he started making "The Racket" with that other rugged character Bob Ryan. Bob (Ryan, that is) gets a lot of good-natured kidding from the crew on the picture. He is now known as the male Shelley Winters, since RKO traded him to U-I for one picture in return for Shelley's emoting in "Behave Your-self."

Looks as if Cornel Wilde will be a free man for only a short time between his Nevada divorce from Pat Knight and his marriage to Jean Wallace. They're planning a September wedding. Pat is interested in a wealthy Brazilian, but she ain't talkin' until her divorce papers are firmly clutched in her hands.

Peggy Dow, cute little U-I starlet, re-luctantly rented herself a very lovely apartment. Reason for her reluctance was that she had to leave the Studio Club because the time limit of three years' residence there was up. She and another displaced actress are having a hard time getting used to all the room in the new place. The two gals flipped a coin to see which one would win the smallest bedroom—seems they didn't feel at home with so much space around. Peggy's boyfriend, rich Oklahoma oilman Walter Helmerich, wants her to continue her career if and when she marries him. Peggy goes into Goldwyn's "I Want You," with Farley Granger.

Tony Martin, Fred Allen and Celeste Holm rehearse for TV show. Celeste has been absent from screen because of outstanding success in Broadway play, "Affairs Of State."



Ida Lupino, who forsook acting for directing, chats with fellow director, Charles Lederer.

Purty Liz Taylor made twenty little gals of the Mother Cabrini Day Nursery very, very happy when she presented each of them with "Father's Little Dividend" baby dolls. Liz and Bob Taylor make another picture together in England. This time it's "Ivanhoe," which MGM has been planning to film for quite a spell. The Taylors seem to be in some sort of rut—Liz has made two each with Bob and another Taylor named Don.

Two fugitives from Hollywood—Ty Power and Henry Fonda—have returned, at least temporarily, to the fold. Ty's English picture is now called "Men Of Two Worlds" and his next for 20th is "Lydia Bailey." It's rumored that Hank may be going to do the film version of "Mister Roberts," which should be a cinch, after having been in the stage show for some three years.

While Corinne Calvet was making "On The Riviera" at 20th she had a birthday. Her husband, John Bromfield, presented her with, of all things, a sewing machine and so she just up and got busy whipping up sexy blouses for herself. The French mademoiselle and her cocker spaniel,





Michael Rennie and his wife return to U.S. He's slated for romantic adventure roles.



Lucille Norman and latest thing in swimsuits. She's in "Painting The Clouds With Sunshine."

Skippy, have been racing each other in the swimming pool. Corinne says she finally won a race after she learned to dog paddle.

* * *

For his role as a racketeer in "The Greatest Show On Earth," Lawrence Tierney was having considerable costume trouble until C. B. DeMille flipped through the pages of a national magazine, found a picture of a notorious gambler and ordered his ensemble duplicated. The outfit which finally pleased the producer was a chocolate brown suit with hat, shirt, and tie to match.

* * *

Incongruous sight on the set of "Anne



**WHAT A
DELIGHTFUL
EVENING!**

**A GOOD
MOVIE . . .**

**A GOOD
SWEETHEART**



AND A GOOD CANDY

**HALF-
SAFE
CURVES**



**SAFE ONLY
WHEN DRY!**

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Timely Tips by Little Lulu

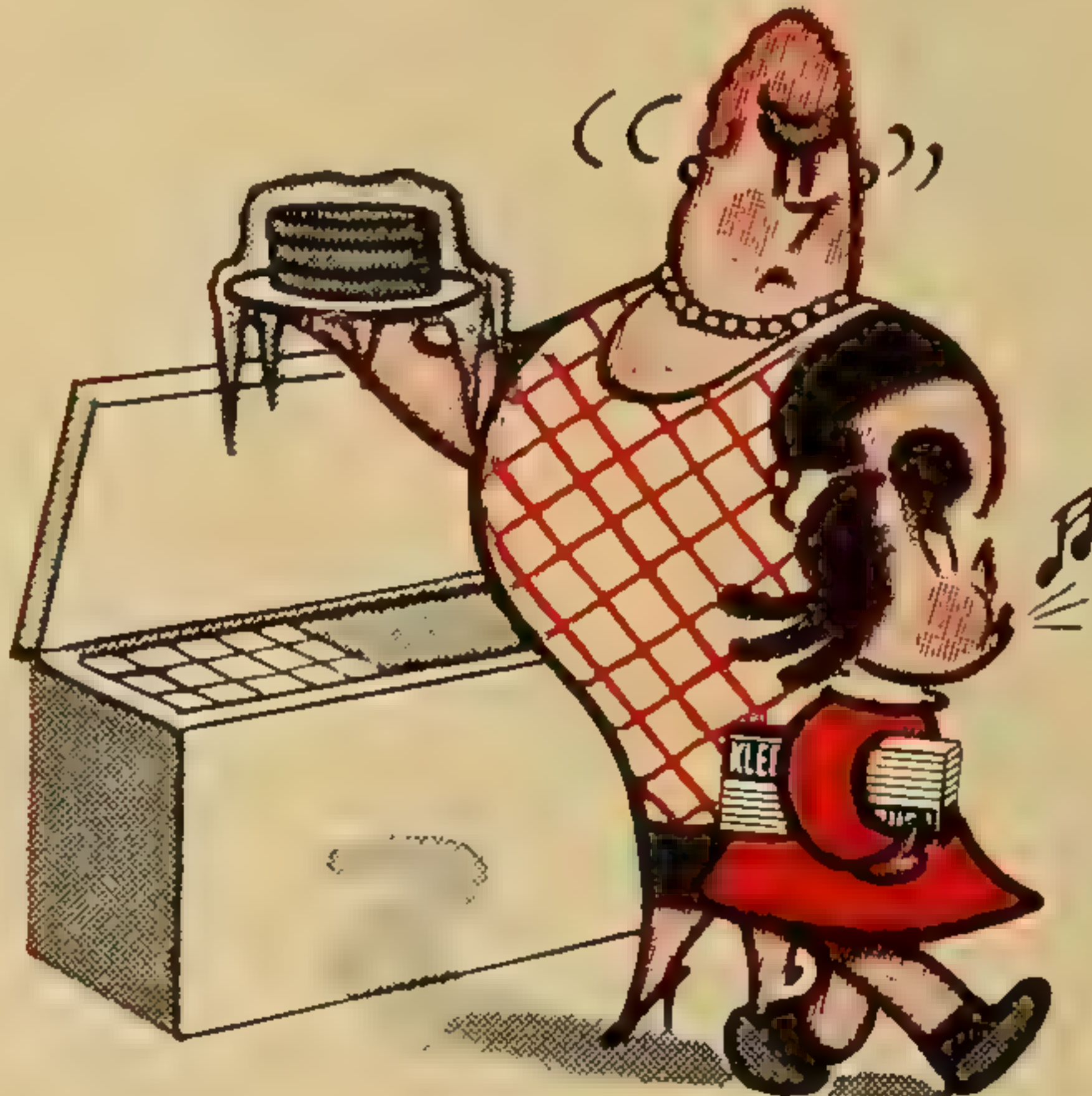
HOW DO YOU SCORE ON THESE HELPFUL WAYS TO SAVE?



A "saving" way to clean dust mops?

- ☐ Shaking ☐ Vacuuming

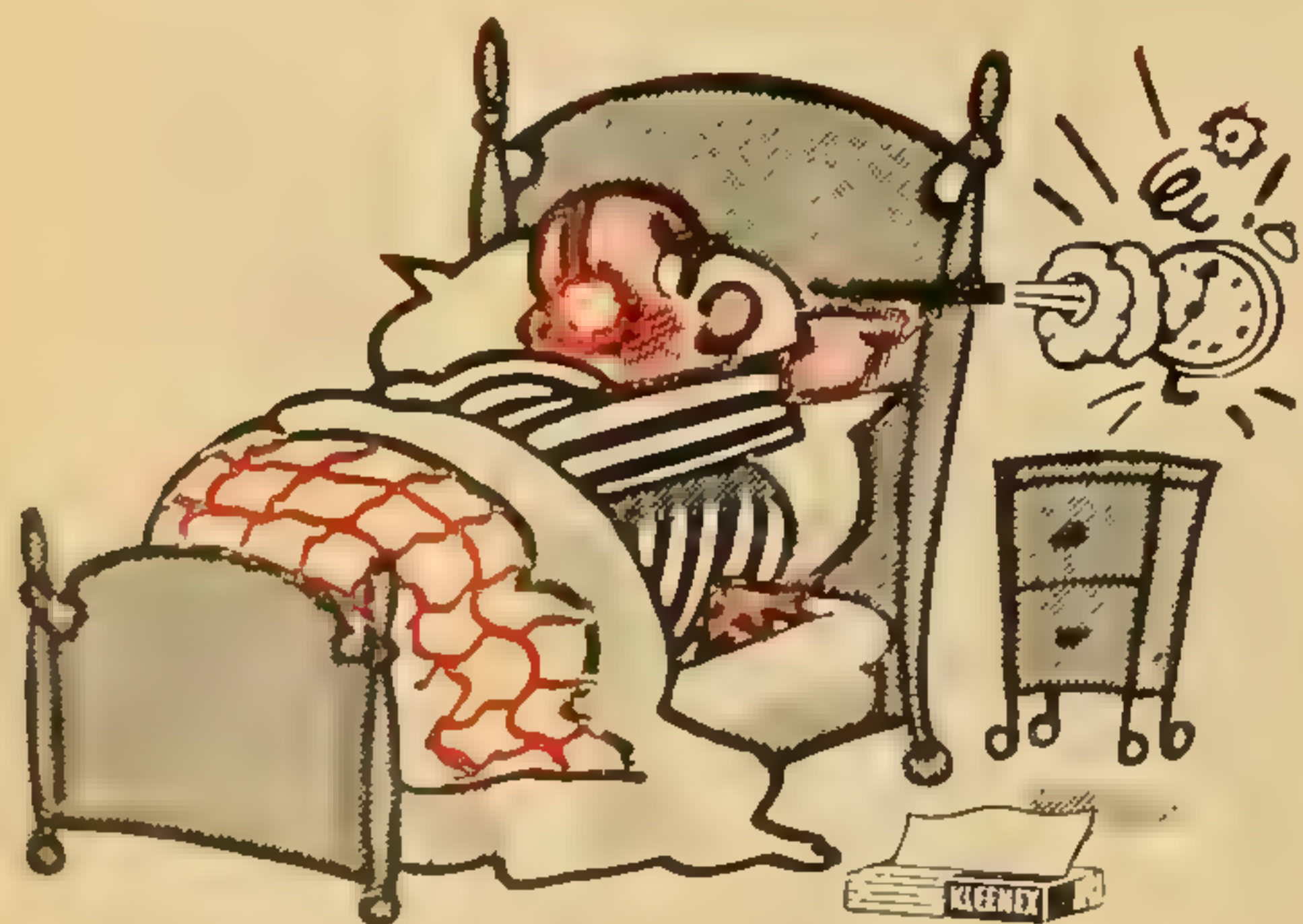
No dusty "map" when you de-dust the mop via vacuum cleaner! It's a face saver. Like Kleenex tissues. After cold-creaming, see how gently soft, absorbent Kleenex lifts out dirt—lures die-hard makeup from delicate skin. A special process keeps this tissue extra soft.



How to ice a cake in a hurry?

- ☐ With a candy bar ☐ Home freeze it

While the cake's still warm, top it with a chocolate bar. The chocolate melts; makes a smooth, easy-to-spread frosting. Saves time, trouble. You'll find Kleenex helpful in the kitchen, too. Soft. Sturdy. Guzzles grease! And only Kleenex gives you the handy Serv-A-Tissue box!



Best for quieting a noisy clock?

- ☐ A hammer ☐ Shoot the works
☐ A glass bowl ☐ Wear earmuffs

If that loud "tick-tock" annoys you—cover clock with large glass bowl. And save sleep, temper, by keeping Kleenex at your bedside. No need to turn the light on for a Kleenex tissue. That fumble-proof box serves one at a time (not a handful!)—and the next pops up.



Can you help keep colds from spreading, with—

- ☐ Nail polish ☐ Kleenex tissues

One of the family has a cold? Dab the back of his or her dishes with red nail polish. Protects others. Kleenex, too, helps check the spread of colds. You use Kleenex once, then destroy—germs and all. Soothingly soft, this tissue has just-right strength to smother "ker-choos."

Kleenex* ends waste - saves money...

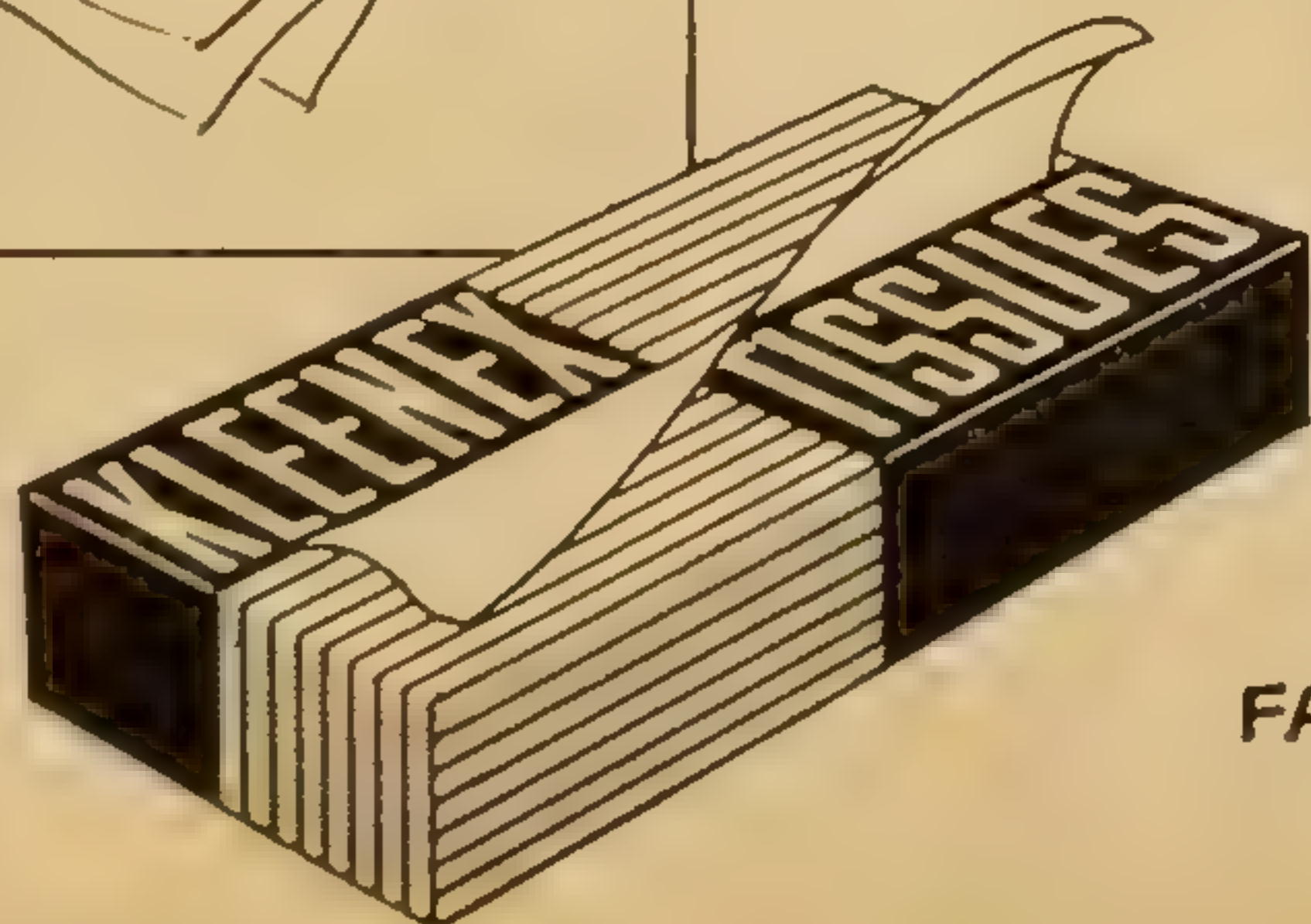
1. INSTEAD OF MANY...



2. YOU GET JUST ONE...



3. AND SAVE WITH KLEENEX



AMERICA'S
FAVORITE TISSUE

Of The Indies"—Jean Peters, who shoots nine men to death, beats Louis Jourdan unconscious with a bull whip, tortures Debra Paget, knocks out Thomas Gomez' front teeth, slashes Herbert Marshall with a sword, and tosses off a few slugs of rum between times; knits booties for her girl friends' babies while resting.

* * *

Jane Powell's husband, Geary Steffan, was in a tizzy when he was ordered to report for Army duty on the same day the doctors had picked as the arrival time of their first baby.

* * *

Paul Douglas got back from Pittsburgh, where he was making "Angels And The Pirates," and New York in time to celebrate the first wedding anniversary with his cute and pretty bride, Jan Sterling.

* * *

Everybody luffed like mad when Howard Duff sat down in the U-I commissary and announced that this year he was really going to New York for a whirl. Every year he says this same thing and every year he goes out shopping for beach houses instead. Come to think of it, he doesn't even own a beach house.

* * *

The amazingly fine and funny performance Thelma Ritter gave in Charles Brackett's "The Mating Season" inspired Mr. B. to whip up another story which will star the comedienne. Miss R. reported to 20th for the new comedy, called "Marriage Broker," after she had spent some time with her family in the East.

* * *

When that wonderful dance team, Marge and Gower Champion, left Hollywood for New York they had a menagerie of three cats. Now back in these hills they have nine cats, among them a pair of Siamese kittens. Figuring they were well stocked, they decided to go into business as cat breeders after they get through the rehearsal hassle on their new Technicolor musical at MGM, called "Lovely To Look At."

* * *

Movie actors buy, have bought, or will buy almost anything—but Macdonald Carey's latest whimsey is a startler, really. While Mac was working on U-I's "The Cave," which located at Carlsbad, New Mexico, he just happened to run across a little bargain in some property which is absolutely seething with caves. One of them is supposed to be used as the family swimming pool, others will be fitted out as guest houses. Well, maybe he'll have lots of guests one of these days—not to be making any dire predictions or anything.

* * *

Van Johnson, pouring over travel folders between takes on MGM's "Too Young To Kiss," prepared himself for his jaunt to Italy by mapping out all the places he wanted to see on his personally planned Cook's tour. He also took a fast and concentrated course in conversational Italian, just to make sure he'd know how to ask directions. June Allyson, his co-star in "Too Young," really (Please turn to page 74)



Above: Janie Powell and hubby Geary Stefan step out before baby's arrival and chat with Bobby Specht, an "Icecapades" star.



Mr. and Mrs. Dennis O'Keefe and son, Jimmy Show included novelty numbers, speed skating.



Right: Bill Holden with his daughter, Virginia, were among the stars attending the extravagant, thrill-packed revue on ice.

Below: Errol Flynn, now recovered from his back injury, attends the 1951 "Icecapades" opening with his wife, Patrice Wymore.



Right: Rod Cameron and wife Angela joined celebrity list at gala premiere. "Student Prince" on ice was one of the numbers.



Below: Mona Freeman pauses with hubby Pat Nerney for autographs before ice acrobatics.



NEWSREEL



Jeanne Crain finds a sinister invitation to visit the pirate ship on "Anne Of The Indies" set. She's making "Dr. Praetorius" for 20th, story of a very human doctor.

Right: Mr. and Mrs. David Brian attended the gala preview. Brian's new film is realistic "Inside The Walls Of Folsom Prison." He plays captain of the prison guards.

Mr. and Mrs. Gene Nelson step out for the preview of "I Was A Communist For The FBI," exciting picturization of the true story of an American agent. In his latest picture, "Painting The Clouds With Sunshine," Gene plays a young dancer who inherits a fortune.

NEWSREEL

Joanne Dru's mother, Mrs. Jean Macaro, admonishes her son-in-law, John Ireland, to "Take care of my little girl," in Joanne's dressing room on the set of the 20th Century-Fox comedy, "Mr. Belvedere Blows His Whistle." Joanne and John are happily wed.





Mitzi Gaynor manages to smile as she poses with crutches. It was a big blow for her when she broke her toe during rehearsals for her first starring role, "Golden Girl."

Below: Gordon MacRae appears on Luncheon At Sardi's radio show with his wife, Sheila Stephens, and his mother. He will soon be seen in Warner Bros.' "On Moonlight Bay."



Dennis Morgan and wife at "Communist" preview. He's also in "Painting Clouds With Sunshine," Warner musical.



Claudette Colbert and Fred MacMurray stop to chat during Radio Theatre rehearsal. This was Claudette's 22nd appearance on the show, Fred's 23rd. Claudette's latest is "Thunder On The Hill" for Universal-International and Fred will soon be seen in 20th Century-Fox's "No Room For The Groom."

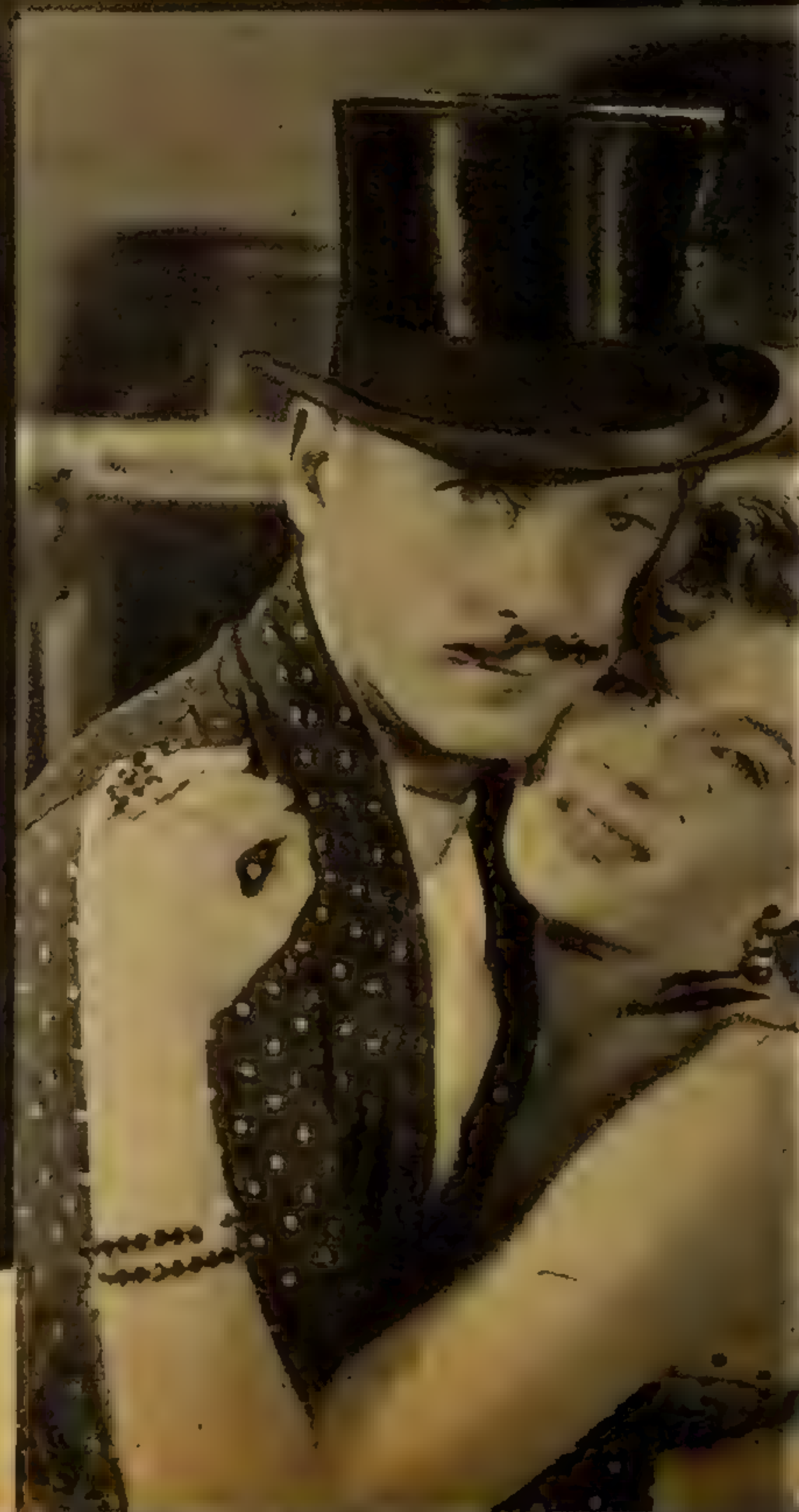
If Your Man

Strays



"In Europe, jealousy is considered an illness that should be treated by a doctor."

Corinne romances with Danny Kaye in the hilarious 20th Century-Fox farce, "On The Riviera."



"With the closeness of marriage, no wife can the first sign, there is one question she sho

By Corinne Calvet

"If a husband cor
smart woman acce,

MY GRANDMOTHER, a very wise little French lady, once told me, "Corinne, remember always that life is filled with competition—even the love of a man. You'll never lose him if you'll be guided by your special birth-right—a woman's intuition. And also remember, 'An ounce of prevention is worth a pound of cure!'"

A French woman knows that even though she is head-over-heels in love, she must first be realistic and objective—and never let her man stray. That will perhaps sound smug and even shocking to many of the women who write to advice columnists and to Hollywood movie stars asking questions like, "I've been a good wife and now my husband is losing interest. What can I do?" Or, "My husband flirts with pretty girls—what have I done to deserve such treatment?"

Some women exhibit far too much independence and hand a man right over to the first designing woman who looks his way. How? I have noticed an incident like this more than once at parties—a wife watches a pretty girl attempt a flirtation with her husband. Perhaps it is innocent. Perhaps not. In Europe, the usual way for a woman to cope with such a situation would be to take the offending young lady aside and say, "Why don't you try some unattached man—there must be plenty around for an attractive girl like you." If the girl per-

sisted, the wife stronger language—a little hair-pulling care of matters. But the tendency is for to try to turn the hearted and clumsy jealousy by starting a no interest in—an "I'll tude that gets nowhere a innocent incident beyond an. It just doesn't make any sens

When a man strays or notices interest, can it be such a surprise a shock to the woman? Maybe all of its closeness, under affection, is a very sacred and I can't think that any completely surprised if and pens that her husband "v Surely, she must have ob lessness, lack of interest fection, lack of comp other signs which are At the first sign, she self, "Where am I at

I know that if some happen to Johnny and be heartbroken but, a European woman's would probably deserve second a woman even pects that the man she come under the spell of scrupulous (*Please turn to*

Corinne and Danny. "Waiting on a man is a woman's job. She should never complain."

With Danny. "Women forget the concern should be to attract one n.



and mystery recently
Farley Granger and
The prize-winning
"they marry?"
and this, they may
Mrs. Granger—and
"maybes," and
quite a distinct

don't want to agree to
they weren't hitched
hits your stands.
are unpredictable
visit to the Wald-
yourself" set at RKO
g with them to get the
way with the idea that
they have been rather non-
some ways, the impression
ere very much in love still
The way those two looked at
er—the warm smiles, the secre-
ces—had to be significant. Or
falling for the corn and senti-

ment.
Farley and Shelley were just finishing
a boisterous scene in this wacky comedy
in which they played a married couple,
incidentally, and then Farley and I hiked
over to his dressing room. I'd known this
likable fellow since he first started in Hol-
lywood, he'd always been honest with
me about rumors and what-not, so I
didn't think he'd hand me any coy lines
about the situation between Shelley and
him.

A few days before, he had given Shel-
ley a beautiful ring—with diamonds and
all. That started the talk, naturally, that
they were engaged. But Farley had dif-
ferent ideas about this—and Shelley was,
in fact, now wearing it on her right hand.

"I don't get all the fuss," Farley stated
flatly. "I'd intended to give Shelley a
present when the picture was finished,
and since we're about through working
I thought this was a good time. It wasn't
meant to be an (Please turn to page 56)



Farley and Shelley lunched together
daily while filming "Behave Yourself."

"I might not make a
good husband at this
time since I'm un-
settled, enjoy inde-
pendence," he says.

Is It A Lark Or Is It Love?

Farley Granger applauds tennis match while getting pointers for role in "Strangers On A Train."



Farley and Shelley have kept Hollywood on edge debating if they will wed. The two play a married couple in their first co-starring picture, "Behave Yourself," Wald-Krasna—RKO film.

"I can't think of anyone who's more fun than Shelley," claims Farley.



Young Tony Curtis' overwhelming fan mail boosted him to stardom.



Prince Tony makes love to Piper Laurie in U-I romance, "The Prince Who Was A Thief."



Tony, Piper. "There are two kinds of femmes fatales in our town," Howard Duff warns.

"A valuable lesson to learn, Tony, is that it isn't humanly possible to please everyone."



DEAR Friend Tony:

Before I make like the poor man's Judge Hardy, may I make one pertinent point? After a casual appraisal of the daily columns and the fan magazine space you've been receiving recently, it occurs to me that you need advice like I need a nail in my noggin! However, the fact remains that I did precede you in Hollywood and have run the gamut of emotion—if you'll pardon an old theatrical expression. Also, it just so happens the editor asked for this story and I have a peculiar quirk in my nature. I *like* to please editors!

You're one of the closest friends Tony Curtis has in Hollywood, the man said. Because things are happening fast and fantastic for him, he could so easily become a bit bewildered by it all. You're an "old hand," I was callously reminded, so who is better qualified to toss our boy Tony a few torrid tips? Old hand indeed! Could we face facts my fine featured friend? You *know* I'm the sensitive type! Actually, I've been hamming it up here for about four years, and while I may be in my throbbing thirties, I'll thank you to expect no talking down that well-known beard!

Probably the most valuable lesson I've

Howard, one of Tony's oldest friends in Hollywood, is currently starring in "Fine Day."

By Howard Duff





Tony and dancer Nita Bieber. "One can learn humility in pictures."

Don't take yourself too seriously, advises Howard.

Take My Word For It, Tony

A close friend and fellow-actor tells Tony Curtis of what to beware and to avoid

learned is the realization that it isn't humanly possible to please everyone. You've undoubtedly already discovered that when you're the new boy, everyone tries to be kind and helpful. You're eager to fit yourself in because it is a new kind of world with a new set of rules. So you listen and you try to remember. But when you begin to apply all the good advice that's been given you, that's when those rose colored glasses change color.

"Don't be an eager beaver," I remember someone suggested. "Everyone will think you're pushing yourself." So I controlled my boyish enthusiasm, only to be confronted with the soundings of a sage, who had my welfare at heart.

"Don't be such a sourpuss", he gently jostled, "people will think you're too reserved and anti-social."

Then there was that first date with a lovely lady, upon whom the fates and the front office had bestowed stardom. I casually happened to mention her name in a casual conversation. "Name dropper," was the rejoinder. Several occasions later, when I demurred to divulge the name of my fair companion, "Dear boy!" decried my benefactor, "Why all the mystery? Don't be a male Garbo."

Well, after I stopped laughing, I decided the only way was to try hard and do the best I could. So I imagine you'll probably learn to listen (*Please turn to page 59*)



"By the way, Tony, when are you going to marry some dream doll, like Janet Leigh, for example?"





Jane showed a flair for comedy in "The Paleface," with Bob Hope. Later, she and Bob repeated their roles on the radio.

Right: The sultry appearance of the statuesque, brown-haired and brown-eyed Jane makes her a pinup favorite among GI's.

Time Did Tell

IN HER quiet way, Jane Russell has carved out a nice niche for herself in the movie world. Instead of becoming disillusioned, as most young actresses would, during the four-year wait between her first and second picture, Jane very wisely spent the time studying dramatics and singing. After "The Outlaw" was released, Jane went on a personal appearance tour. She sang well and her poise and assurance was that of a well-seasoned performer. Since then she's done a lot of professional singing, radio and servicemen's shows and, of course, made more films for RKO, including "Macao," her latest.



Above: Jane and Faith Domergue, another Howard Hughes star, share a gay conversation with friend on studio telephone.




Left: With Robert Mitchum in a scene in her current RKO film, "Macao." "The Las Vegas Story" will be her next picture.



One Enchanted Picture

"There was just never a picture like it—we started having fun right away and Ezio loves practical jokes!"



Ezio Pinza and Janet in MGM's "Strictly Dishonorable," romantic comedy about an opera star who is caught in the clutches of a designing Southern Belle.



"We rehearsed between scenes and on Sundays, but there was always time for a laugh."

By Janet Leigh

MY FIRST glimpse of Ezio Pinza was from fourth row center at a Saturday matinee of "South Pacific." Emily Torchia of the MGM Publicity Department and I sat laughing and crying and completely enraptured. There was a poignant magic about the whole performance. Pinza himself was magic; he simply exuded personality; and as he sang the songs we knew so well—the album had already come out and I had sung a number of the songs at benefits—we were strictly on cloud nine. I remember we rushed out of the theatre so excited we had to tell someone and we sent a dozen telegrams to friends in Hollywood.

That was Saturday afternoon; Monday night we were leaving for Boston. It was a late train so we were to see "Death Of A Salesman" and, after that, Emily had arranged for us to go backstage and meet Mr. Pinza. I'll never forget—we went like two stage-struck kids. We told the great basso how much we had enjoyed the performance and he told us he was glad we had seen that particular performance because it was one of the best of the entire run. Matinees often were the best performances, he said, and we



"Acting is new to Ezio, but he has a charming way of speaking these first lines of his."

Ezio brings his son, Pietro, to visit the set. "He's terrific with his own children."

ate up every word. If anyone had told me that some day I'd make a picture with him, I'd have gone right through the window.

After he came to Hollywood, Emily kept trying to arrange it so the three of us could have lunch together, but I was always working. There was "Jet Pilot" and "Two Tickets To Broadway" and "It's A Big Country." Then, one evening, we did meet at a party. Ezio came up to me, shook hands and said, "I hear you and I are going to make a picture!" I hadn't thought that he'd even remember me and I must have had a blank look for I hadn't heard about the picture either. "A little bird told me," he said. Well, the bird hadn't told me, and even when the news became official it was a touch and go deal, because the picture, "Strictly Dishonorable," was to start shooting in January and I couldn't wind up in "Two Tickets" until the first of February. Melvin Frank and Norma Panama, who wrote and were going to direct and produce "Strictly Dishonorable," sat down with me one day and tried to work it out. They decided they could start shooting on schedule without me, that we could work out wardrobe tests and rehearsals at night and on Saturdays, that they really and truly wanted me and would wait for me. As it worked out, mine was a regular photo finish. I finished "Two Tickets" on a Saturday

Ezio wines and dines the object of his affection in this scene in "Strictly Dishonorable."

Mr. and Mrs. Pinza and screen wife Janet. "Ezio's sense of fun made work hilarious."



night, or I should say Sunday morning at 1:30 a.m., and on the following Monday was working on the "Dishonorable" set with Mr. Pinza. Pinola, we called him, or Gus, his name in the picture.

There was just never a picture like it—we started having fun right away. Pinola reacts (Please turn to page 61)



"'Fine thing,' Ezio said when Tony Curtis visited, 'my wife entertaining other men.'"





Florence during visit to Washington, D. C., where she made personal appearance with her current film, "Tokyo File 212."

Florence co-stars with Robert Peyton in exciting spy film. She is a Communist spy, he is a G-2 intelligence officer.



MUCH-TRAVELLED Czechoslovakian star Florence Marly recently added another country to her fabulous list when she went to Japan for the filming of "Tokyo File 212." Although she grew up in Czechoslovakia, Florence was sent to Paris to study and there married film director Pierre Chenal. When the War broke out she was forced to flee to Spain, and later was reunited with Pierre in Argentina. Next came London, Hollywood, and the Film Festival in Uruguay. Recently, Florence became familiar with the U.S. on a triumphant tour that began in nation's capital.

Worldly-Wise Star



Florence and Bob Peyton in one of film's torrid love scenes. She speaks English with a delightful continental accent, has made films in French, Spanish, and her native Czechoslovakian as well.

Born Hana Smekalova in a small Czech village, Florence never went to a movie theatre as a young girl. After her marriage, many people suggested she try acting. Her next starring role is opposite Rod Cameron in "My Wife Is Mine."





Another Step Toward Fame

EXCITING Vera-Ellen has just returned from England where she filmed "Happy Go Lucky," an RKO release. A musical comedy with some surprise twists, the picture's hottest moments are when Vera-Ellen does an Apache dance. She plays an American chorus girl in Scotland who starts things sizzling when she hitches a ride in a shiny limousine.

Above left: The number takes place in Piccadilly Circus. Here she is with David Lober.

Now that she's back, MGM dancing star will begin work on new musical, "Belle Of N. Y."

Below: Vera-Ellen and Rock Hudson visit Francis. They'll wed in the Fall.

Vera-Ellen and Jonathan Lucas, the menacing newcomer, dance.

RION



Apache dance is destined to be as famous as "Slaughter On Tenth Ave."

Birthday Party For Barbara



John Ireland and his wife, Joanne Dru, try an unusual Italian dish at party with Ann Sheridan, Jeff Chandler.

Below: Chefs Joanne and John poke around the kitchen, add their bit of advice to the culinary proceedings.



Bill Williams, Marshall Thompson and Geary Steffan sing "Happy Birthday" to Barbara. Geary's wife, Jane Powell, was home because of expected baby.



Chef Mazzarino, hostess Barbara Hale, host Bill Williams, Jeff Donnell, and Roddy McDowall anxiously await cutting of the newest thing in birthday cakes, a monstrous pizza pie!

BIRTHDAY party extravaganza was recently held for lovely Barbara Hale at Mazzarino's in Hollywood. Barbara and hubby Bill Williams played hosts, and Papa Mazzarino, former chef to King Victor Emmanuel of Italy, assisted the gala assembly of stars in preparing their own Italian dishes, including spaghetti and pizza pie. The list of celebrities attending was long and exciting, Jeff Chandler, Ann Sheridan, John Ireland, Joanne Dru, Tony Dexter, David Brian and Forrest Tucker to mention only a few, and an exceptionally appetizing time was had by all!



Informal attire was correct for the party and Ann Sheridan and Jeff Chandler relax and enjoy themselves. The stars had a lot of fun experimenting with Italian cooking.



Adrian Booth, hubby David Brian pile their plates high in excited anticipation.



Joyce Hogan and Doc Stanford chat with Tony Curtis. Janet Leigh had to work.

Forrest Tucker, wife Marilyn Johnson have trouble balancing four platefuls!





It was tough to decide, but brave man Gene finally chose his partner for the first dance. "May I," he asked, "have the pleasure of this dance?" The girl swooned.



Coed Phyllis Fleischer had her dance with Gene cut short when several of her sorority sisters cut in.

After officiating at the dance's opening, Gene was once again surrounded by the A.E. Phi sorority girls.

CHOSSEN "Man Of The Evening" by the USC and UCLA chapters of Alpha Epsilon Phi sorority for a charity dance, dancing star Gene Nelson played escort to 100 lovely ladies. The dance, at the Ambassador Hotel in L.A., was an exciting affair for Gene and gals alike. His next film is Warners' "Painting The Clouds With Sunshine."



From the moment of his arrival until the dance ended, Gene was constantly surrounded by his cute dates. What a life!

But for the last dance of the evening, Gene looked dreamily off into space as he danced with his lovely wife, Miriam.



Man Of The Evening

TOO BUSY FOR LOVE



ENCHANTING Ann Blyth is a career woman plus! She made her first radio appearance at the age of five, was a Broadway "find" at fourteen. Then, following her first big movie break, Ann was hurled from a toboggan sled and broke her back. Always active, the long months in bed were torture and since her recovery she's making up for lost time. Romance must wait while Ann rushes across continents for film-making.

Left: Ann hasn't time to change her costume for a bite between scenes of U-I's "The Golden Horde." She plays a princess who uses her beauty to turn her enemies against each other.

Right: Ann and David Farrar, who plays a Crusader in the film, take time off to practice archery. The Golden Horde is the name for the Tartars under Genghis Kahn who swept across Asia.



Ann and David chat between scenes. Although she's very active in movies, she rarely goes nightclubbing and her home life is quiet.

After "Horde" Ann rushed to England for filming of "House On The Square." Here, she receives flowers at her London hotel.



THE SIGN on the door read: "Teresa—Audition." Several hundred young men waited tensely outside the ANTA theatre on 52nd Street, New York City, conscious of the fact that anyone of them might get the coveted role of *Philip*, the lead in the Arthur Loew production—which might well mean, for the "winnah," overnight stardom. Conscious, too, that landing the part would mean shoving off within the week for Italy, where Director Fred Zinnemann would be shooting the location scenes.

And remembering, well remembering what Director Zinnemann had done for another unknown, Montgomery Clift, in "The Search," excitement among the actors answering the call ran an all-time high.

Inside the theatre, the Messrs. Zinnemann and Loew reviewed the aspirants. The actors stepped forward on stage, a half-dozen at a time, blinking a bit from the

It Could Happen To You!

"If it happened to me, it can happen to anyone," contends John Ericson, who gets his first big break in "Teresa"

By Gladys Hall

John and Pier Angeli, the Italian newcomer who co-stars in "Teresa," sightsee around New York.

John fell in love with Italy—would like to honeymoon there. Pier is working here on new film.





John was a lathe operator—had no desire to act until age 19. Reason: to escape routine.

Born in Germany, John has done a great deal of traveling. He claims to have gypsy blood.

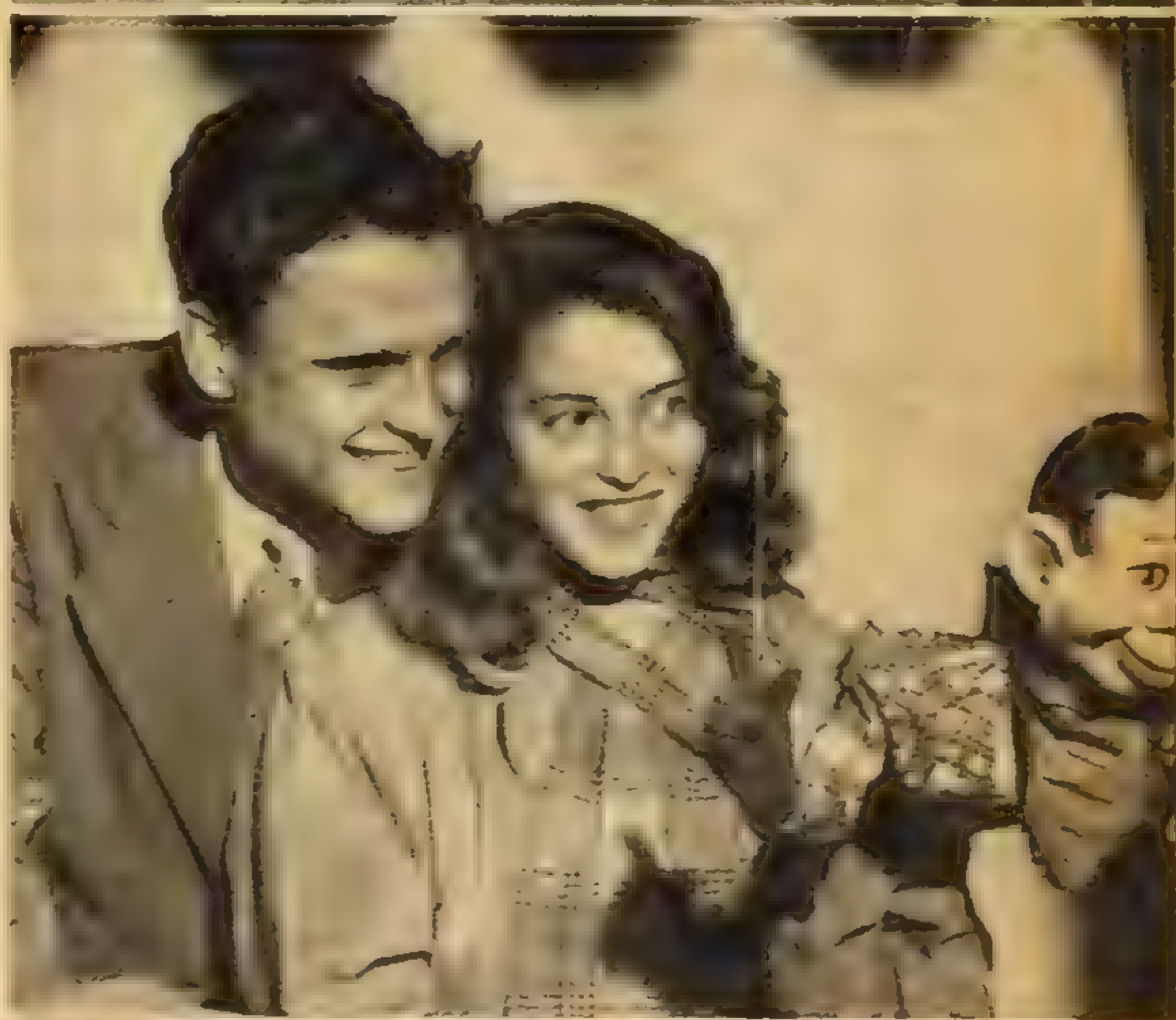
bright overhead lights. "Looking for all the world," as the "winnah" was to say later, "like men in a police line-up."

The readings were given in an atmosphere as tense as any first-night performance. Occasionally, an actor was asked to step aside and wait, which he did with his heart (*you could all but see it*) in his mouth. Hours passed. The line dwindled. Finally, the readings were at an end. Out of the several hundred applicants, twelve had been asked to stay. The readings began again. The twelve became four. It was then that a young man stepped forward, script in hand. Could he please, he asked, read *now*? (*Or, his attitude conveyed, not at all.*) He was due for a television rehearsal, he explained, and was already ten minutes late. At a nod from Mr. Zinnemann, twenty-three-year-old lathe operator John Ericson of Jackson Heights, Long Island, began to read—and an eight months search in Hollywood and New York for the male lead in "Teresa," the story of a young GI who marries an Italian girl during the War and brings her to New York to live, was over at last.

Fourteen days later, John Ericson was in Bologna, Italy, playing love scenes with Pier Angeli; scenes which for poignancy, emotion (*Please turn to page 63*)

During love scenes with Pier, John felt he really loved her. "Pier is magic," he says.

"Looks aren't important," claims John. "Talent is. I want to deliver the goods."



John and Pier saw Italy and N. Y. together, but he goes steady with gal on TV.



Time Of Their Lives

Stars of DeMille epic discover life under Big Top a thrilling adventure

By Louis Reid

BETTY HUTTON, Dorothy Lamour, James Stewart, Cornel Wilde and Gloria Grahame saw their childhood dreams come true this year. They joined the circus.

As members for a time of that big, happy family known as Ringling Bros. and Barnum & Bailey's Greatest Show On Earth, they discovered life under the big top was every bit the thrilling, fun-packed adventure they long suspected. The circus not once failed to come up to their expectations. Not even in those long on-location weeks at Sarasota, Fla., when the Hollywood stars were literally learning the ropes of the sawdust arena.

More pertinent would be to know what the circus and its own glamorous galaxy of stars thought about their Hollywood associates. It didn't take the circus folk long to size up the movie contingent.

"Troupers—real troupers," was their comment as they watched the movie players and took part themselves in this new Cecil B. DeMille Technicolor production for Paramount, labelled, inevitably, "The Greatest Show On Earth."

Betty Hutton, playing the role of an aerialist, Dorothy Lamour as an "iron jaw" girl, James Stewart as a clown, Cornel Wilde as Betty's trapeze colleague, Gloria Grahame as an elephant girl, Charlton Heston as the circus manager and Lyle Bettger as an elephant trainer—all had to make good in difficult and dangerous roles. They had to make good not only for the meticulous De Mille, but for the exacting circus artists.

Betty had the expert coaching of Antoinette (Toni) Concello, aerial star famed for her triple somersault flights from a swinging trapeze 40 feet high to a hand-to-hand catch of another aerialist swinging toward her. So well did Betty learn her lofty routine that Toni called her "a natural performer who could make a circus career for herself if she wanted to."

"It takes a beginner more than a year to do what Betty accomplished in two months," said Toni. "My problem was to keep her from attempting too much too fast. I was thrilled by her confidence. It was my job to nurse that confidence along into proficiency."

Drilling her for the hazardous role, Toni said she kept Betty for weeks on a low trapeze, strengthening her arm, back, leg and wrist muscles, her fingers and hand grip.

"Each day we perfected a simple trick on a stationary bar," Toni declared. "I had to bring her along gradually from frightened beginnings to pro flying form. Finally Betty was doing trapeze acts 40 feet high, flying across

Betty Hutton finds the circus elephants fascinating.



In "Greatest Show On Earth," Charlton Heston is circus manager, Betty an aerialist.





Director C. B. DeMille says Betty is one of three great feminine troupers he's directed.

Right: Cornel Wilde doing bit of trapeze work. Circus performers called him "a regular guy."

the big top to a hand catch and reversing back to the pedestal."

Toni Concello recalled the first time Betty performed the big act.

"We were standing on a pedestal high over the middle ring. I noticed Betty was nervous. As she might well be. She was about to swing across to a hand-to-hand catch with a swinging aerialist who to her seemed miles away and miles high.

"Standing close behind her as she grasped the trapeze bar, I whispered: 'Take it easy, Betty. You can do it in your sleep. Relax! Easy now! When I say "Go, Betty," take off. I'll be right behind you, and if you don't leap I'll push you.' Betty hesitated a second. I pushed her and she leaped—to a perfect catch and the cheers of 1500 circus people."

During rehearsals of her scenes Betty wore a safety belt. She discarded it the moment actual filming began and the cameras were (Please turn to page 66)



"It takes a regular guy like a girl to do what Betty accomplished in ten months," says Toni Concello, most famous aerialist who coached her.



Dorothy Lamour, who plays the "iron jaw" girl, and Betty relax between scenes.



Betty hobnobbing with Ringling Bros.—Bar-num & Bailey clowns



Lovely Phyllis Kirk and screen writer Sy Bartlett attended the opening at Ciro's.

Gregory Peck and his charming wife, Greta, were on hand to see and hear Sophie Tucker.

LAST Of The Red Hot Mamas," Sophie Tucker, brought down the house at Ciro's when she gave forth with her famous rendition of "Some Of These Days." Still tops among song stylists, Sophie is revered throughout the show world. Her opening at Ciro's was attended by a galaxy of stars, including Gregory Peck, Sally Forrest, John Payne, Rhonda Fleming, Cornel Wilde and Phyllis Kirk. There was the jubilee atmosphere only Sophie Tucker can stir up. Plans for the filming of Sophie's life story are being held up because of music rights. There's many a songstress who'd love to have the coveted role.

Cornel Wilde, currently appearing in role of circus aerialist in C. B. DeMille-Paramount production "The Greatest Show On Earth," was present with new frequent date, Jean Wallace.



Right: Pert Sally Forrest, whose popularity has been steadily increasing, was seen with steady beau, Milo Frank. She'll soon be seen in MGM's "Banner Line."



Below right: Handsome two-some, John Payne and Rhonda Fleming. They're always seen together; are co-starring in the Paramount film, "Crosswinds."



Tucker Turnout



Left: Judy Canova and hubby Philip Rivera stepped out for the premiere. Judy is returning to pictures after a long absence to star in Republic's comedy Western, "Honeychile," in which she sings several novelty tunes.

Below: Gilbert Roland and Robert Stack stop to chat at the premiere of their new picture, "The Bullfighter And The Lady." Gilbert has important role in this adventure drama filmed on location in glamorous Mexico City.



Corinne Calvet, hubby John Bromfield. She's in "On The Riviera."



Triumph For Bob



Ricardo Montalban and his wife Georgianna also attended the star-studded premiere.

RAVE reviews followed the premiere of the exciting Republic film, "The Bullfighter And The Lady," thereby making opening a complete success. The picture, produced by John Wayne, stars Bob Stack, features Joy Page, Gilbert Roland.

Right: Bob Stack with screen romance Joy Page and real romance Claudette Thornton.



Above: Among audience were Betty Lynn, Roddy McDowall.

The Underwater Heroes



Lt. Comm. Dick Widmark refuses to endanger mission by stopping to save a wounded man.



Gary Merrill, commander of destroyer that picks up men, understands Widmark but cannot speak.



Dana Andrews, troublemaker, sends crew to beach to plant welcome sign for U.S. Marines.

"THE Frogmen," 20th Century-Fox's exciting World War II drama of an Underwater Demolition Team, stars Dick Widmark as an unpopular officer who sticks to rules; Gary Merrill as Destroyer Comm.; Dana Andrews as leader of revolt against Widmark's orders. Film includes tense underwater battle between Jap and American troops.

Diving suit and all, Dana Andrews takes time off for swim on location in the Virgin Islands.

Frogmen creep to shore in dramatic moment in film. Widmark suffers from high fever, doesn't tell crew.





A Brush With Dad

Father Melvyn Douglas gets fed up with daughter Joan Evans' actions, tries to lecture her into better behavior. But Joan doesn't respond.

Enraged at her insolent behavior, Melvyn threatens to use the hairbrush on Joan. She looks at him scornfully, challenges his authority.



JOAN EVANS plays the girl parents won't let their children associate with in RKO's "On The Loose," a story of juvenile delinquency. Joan comes from a good family, but father Melvyn Douglas and mother Lynn Bari are too wrapped up in their own selfish pursuits to pay any attention to her. Joan gets drunk, associates with bad boys but only when she tries to commit suicide, are her parents shocked into awareness.

Melvyn decides it's time to give his daughter a good spanking, prove to her who is boss.

But, to his amazement, Joan grabs the hairbrush from him and turns on her father



SHAMPOO your hair
1 to 4 shades **LIGHTER**
without using a dye!



- blends streaked, dyed hair...hides gray
- no dyed "paint-brush" look
- leaves hair gloriously **NATURAL-LOOKING**

Here's your chance to give your hair that wonderful *lighter*, brighter look! Nestle Lite lightens hair from 1 to 4 shades in a *single* application. It blends streaked and dyed hair...hides gray hair **AND**—it contains no ammonia, harsh alkalies or *dyes of any kind* to make your hair dry and brittle.

CONDITIONS AS IT LIGHTENS. Nestle Lite is the only hair lightener with the patented conditioning oil base (Patent No. 2283350). It leaves your hair soft, silky, glowing. It's perfect for lightening *every* shade of hair.

QUICK AND EASY TO APPLY. Just shampoo Nestle Lite into your hair. It forms a creamy, delicately scented "cap" of activated bubbles that covers your hair completely—no mess, no drippy liquid. Absolutely harmless...lightening action automatically stops.

Get a 4-application bottle of Nestle Lite today at drug and department stores, \$1.00 (plus tax).

Don't trust to luck
Trust LITE...
it's always RIGHT!

**Nestle
LITE**

Makes dark hairs
on arms, legs, face
practically invisible.



It's easy to be a Redhead

Give your hair a glorious henna, auburn or titian color with Nestle Egyptian Henna. Not a chemical dye, but a 100% vegetable product. Absolutely safe. At drug and department stores, 49c (plus tax).

This picture of Cleopatra identifies the **GENUINE**

**Nestle
EGYPTIAN HENNA**



"Don't Marry In Haste"

"Most young girls aren't stable enough to face lonely, dateless months after their husbands go away," says ex-service-wife **Maureen O'Hara**

By **Dorothy O'Leary**



"**I**T MIGHT seem dramatic, romantic and exciting at the time to marry a boy who's about to go in service or overseas and has just a few days left at home—but don't do it!"

Startling as this advice from Maureen O'Hara may seem at first glance, hear her out, for her arguments are sound and well-founded and her interest is solely in making marriages last. She speaks, too, with the authority of a service-wife; for three of her nine years of marriage her husband, Will Price, was in the Marine Corps. Their happy marriage survived despite the gaff of months and miles of separation while he was in the Pacific in the last War.

"But we had been married well over a year before Will volunteered. We had



Maureen O'Hara as she appears in her latest 20th Century-Fox picture, "Kangaroo."

been engaged a long time before that. We knew each other well and had a well-established marriage before we had to face separation," Maureen points out.

"I'm truly concerned about the boys and girls who are hastening into impulsive marriages in the flush of sentiment, for that's what it amounts to. The boys who are being inducted now are young and the girls even younger. They aren't ready for marriage—even though they think they are.

"Some people might challenge, 'How can you say these young people shouldn't marry?' I say that, in the main, very young couples who have known each other very slightly should not marry in haste under *normal* circumstances—and certainly not if they will be separated after a few days for a long time.

"They have no basis for memories and that is what holds a marriage together during a long separation. Surely a broken

"Keep very, very busy" is Maureen's antidote for loneliness. "That's terribly important."

Maureen with hubby Will Price. Their marriage survived months and miles of separation.



Amazing new **Shampoo-Curl** curls and beautifies as it cleanses . . .



*Makes
Permanents
Out-of-date*

**Say
goodbye to
Permanents!**

Goodbye expense
and time-taking fuss.

Goodbye risk of dry,
brittle hair. Now give yourself
long-lasting curls and waves
while shampooing.

**How SHAMPOO-CURL
makes permanents
out-of-date!**

After rinsing, merely set your favorite
hair-do . . . just as you do anyway,
even with a permanent. When dry,
presto! (1) Deep, natural looking
curls and waves that *last* and *l-a-s-t*.
(2) Wonderful new *body* that makes
hair easier to manage. (3) *Luster*
like rippling satin . . . thanks to
SHAMPOO-CURL'S rich, gentle oil-creme
formula that lathers luxuriously in
hardest water . . . never needs special rinses.

**Enjoy this
Triple Action!**

It CURLS and BEAUTIFIES as it CLEANSSES.
See for yourself how it *makes*
permanents out-of-date. Get the original
SHAMPOO-CURL in the black-
and-pink jar today!



ONLY \$1.00

for many
glamorous
shampoo
curls

GUARANTEED

harmless. Your money back if not delighted.



At All Cosmetic Counters
or we'll have your nearest
dealer mail you a jar for \$1.25 postpaid,
including tax and postage; also sent C.O.D.
Mail your order to Beauty Sales, 9174
Sunset Blvd., Hollywood 46, California.

romance is better than a broken marriage."

The fair-skinned, auburn-haired Maureen, surrounded by the cool greens of her sun room which complement her beauty so effectively, was not making idle chatter on this subject of separation. It was close to her heart, for she had just returned from a three months' stay in Australia—without her husband or six-year-old daughter Bronwyn; she had been there making "Kangaroo" for 20th Century-Fox—and was so glad to be home again.

There is charm of expression in anything she says, with her slight trace of Irish accent and her direct turn of phrase. There are also intelligence and sound good sense in her ideas which make them arresting, for she has a factual, sincere mind; she is no Blarney-disher.

"Think of all the 'Dear John' letters that went out to servicemen in the last war, and judging by what I've heard, boys are getting them now in Korea. They're sad, of course, but how much better if the boy and girl are not married.

"Most young girls just aren't stable enough to face loneliness and dateless

"A broken romance is better than a broken marriage," Maureen reminds boys and girls.



months after their young husbands go away. They are Mrs. in name only—for they've not had time to *feel* married, *feel* responsibility. Finally, a girl may feel so alone and sorry for herself that if she's asked for a date she will think there is nothing wrong in it and accept. Then she'll have another, and soon it leads to trouble in the form of dissatisfaction with her lot or her husband. Sometimes both the husband and wife in one of these three-day flash weddings will dread the husband's homecoming, for they know they will be reunited to live a lie—and that brings heartache to both of them. And suppose there had been a child! That would be even worse, for the child would face the future of an unhappy or broken home.

"On the other hand, if the boy and girl decided to wait to marry until he comes back, if their love lasts through that separation they know they *really* want to marry. Doesn't it make better sense to wait? The girl can work, save her money, fill a hope chest, start preparing for a home—and homemaking.

"I've discovered by comparison with girls here, in Europe and more recently in Australia, that American girls may be very sophisti- (Please turn to page 70)

Chatting with the Lew Schriebers at a party welcoming her back home from Australia.





Gregory Peck with his lovely leading lady, Virginia Mayo, in Warners' "Captain Horatio Hornblower."



Right: The Captain himself falls in the battle and members of H.M.S. Lydia crew rush to his assistance.

Screenland Salutes - GREGORY PECK

GREGORY PECK has his most adventurous role in "Captain Horatio Hornblower," exciting saga of the greatest British naval hero. The action—adventure—action—takes place in 1805 when England was at war against her evil French and Spanish enemies under Napoleon. Greg is in command of H.M.S. Lydia, a sturdy British frigate, on a wild mission in Pacific waters. Which gives you an idea of the set-up for suspense and thrills. Greg performs magnificently, while creating the portrait of a truly brave and courageous man who overcomes what should have been overwhelming defeat.

Winning awards and honors is nothing new to Greg. No actor is more often acclaimed than he.

If Your Man Strays

Continued from page 23

woman, she should take a good look in the mirror. She should ask herself, "Are you the *same girl* he married?" Do you still hang on to his every word when he tells his jokes, discusses his favorite sport or turns the radio or television on to his sports newscaster? Or, do you yawn wearily and with noticeable forbearance sigh, "Oh, you've told that one so many times." Is that the way it was when he was courting you and you were breathlessly hoping that by some miracle he would ask you to become his wife? Think of yourself in terms of character, personality, appearance; think of every asset you possessed that he first admired. Then, go to work to refurbish your womanhood and try to win him back by the same already proved success formula. The same one that attracted him to you in the first place. You and *only you* made him *fall in love*.

Happiness, contentment, and a zestful sense of well-being are all related to the feelings of security and faith in marriage. So try again. Lose those extra pounds, drop those women's clubs. Spend and use that extra time thinking of ways and doing things to make him happy. Cook his special favorite dish instead of turning something out of a frozen food package for a quick ten-minute dinner. Use candles and flowers. Revive the settings you knew when he first saw you. A love-

ly girl, prettily gowned—a clean, attractive room with music and flowers and soft lights—waiting just for him. He'll want to rush home to that picture. But, let him face a quibbling or fault-finding woman who is going to upbraid him for forgetting this or that and who is filled with her problems to unburden on his shoulders! Remember, perhaps, he has listened to gripes at his own labors all day and he wants to forget them all at night. He wants to have the assurance and feeling that home is a haven—his Kingdom where everything is fine.

It seems to me that some women are so busy, so concerned with attracting the compliments of other women by a new dress, a new fashion of hairdo, a witty remark or some civic or domestic achievements that they forget their prime concern should be to attract one man and then dress and concentrate on winning his compliments.

Take my Johnny—he did not like the new short haircut so I wear my hair long—the way he wants it. Yes, my girl friends say, "But Corinne—you are not chic. You are not smart and fashionable." So what. Do I want my hair to please those girls—or Johnny? When the skirts dropped to ankle length, Johnny said, "I like your skirt lengths just at the calf of the leg—not too long or too short." I did not drop my hems. And

the girls said, "But you look dated, Corinne. You must wear your skirts longer." Again it was a choice of pleasing them or my husband. Putting it plainly, doesn't it sound a little ridiculous to say that a woman would rather dress and live to please casual acquaintances than the man she loves? The man she has promised to love and honor?

Women should realize that this is a man's world. Perhaps, if he is away from home for a long time, he might seek another woman for companionship. Disregard it as unimportant. Concern yourself with your love and his. No recriminations or accusations. For there is one way to hold him—if you have built your love strong and enduring. For love's greatest need is for love returned.

I am constantly amazed at the American woman. A girl newly married told me, "Marriage is a fifty-fifty job. We split everything. One day I do the dishes—the next day, it is my husband's turn. One day he does the marketing—the next day, I do it." I was dismayed to discover that many women take this attitude. It is so wrong. Marriages like that aren't always secure. In France, a girl finds every way possible to make herself indispensable to a man so he'll depend on her in so many ways—little or big. In time, she has become as essential to him as his right arm. She runs the house to his liking, cooks the food he likes, entertains the friends of his choice, keeps the household accounts, runs the errands, keeps his correspondence up-to-date, (Please turn to page 54)

*80% of New York Models

WHO WERE INTERVIEWED SAID:

"CAVALIERS are Milder
than the brand I had been smoking!"

*Hundreds of New York models tried king-size Cavaliers—compared them for *mildness* with the cigarettes they had been smoking. The results...

80%—that's right—80% of these models said Cavaliers are milder than the cigarettes they had been smoking! And they'd been smoking all the leading brands!

Models aren't the *only* ones who agreed on Cavalier's mildness! Nurses, telephone operators, airline pi-

lots—in each and every group of smokers interviewed...

80% or more said Cavaliers are milder than the cigarette they had been smoking!

Try Cavaliers yourself—for mildness, for natural flavor. They're priced no higher than other leading brands.

Cavalier

KING-SIZE CIGARETTES — EXTREMELY MILD



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For A Lovelier You

IN THE foreword to Victor Vito's little book, "Be Your Own Hair Stylist," he says that most women today are bothered by three beauty problems: how their hair looks—how their features look in relation to their hair—and their helplessness in coping with either. Seems to us the man has something. Most of us *don't* have the vaguest notion of hair styling. We copy what we see on someone else and expect it to do wonders—frustration is acute when it doesn't.

WITH Victor Vito's book you should be able to avoid all such depressing experiences, for in its ninety-six pages he covers just about everything even remotely connected with hair. He starts off with some common-sense rules for beauty at home that have to do with brushing, shampooing, even tangles. Then he deals with pin curls. Next comes a chapter on optical illusion through color and shape, in which Mr. Vito discusses shapes of faces, hairlines, eyebrows, lip-

sticks, profiles, and the like. Everything he has to say is illustrated—either with a simple sketch or a photograph. In other chapters he has worthwhile things to say about haircutting, bangs, hair problems, eyeglasses, your hair and the weather.

THERE'S a long and very complete section of the book that's devoted entirely to the subject of home permanents, with step by step directions for permanents for all types of classic and new hairdos. Special problems such as hair dyeing, children's and teenage training and styling, get specific answers. You can have the book by writing to Victor Vito, at 5 East 57 Street, New York, N.Y. It costs only one dollar.

WHILE we're on the subject of hair, we think we ought to bring you up-to-date on a tradition-shattering development. It seems that the makers of Shampoo-Curl have included in the formula of

Dorothy Hart, recently seen in Warner Brothers' "I Was A Communist For The FBI" shows how bath oil will smooth the skin when rubbed on your legs—a new use for this delight.

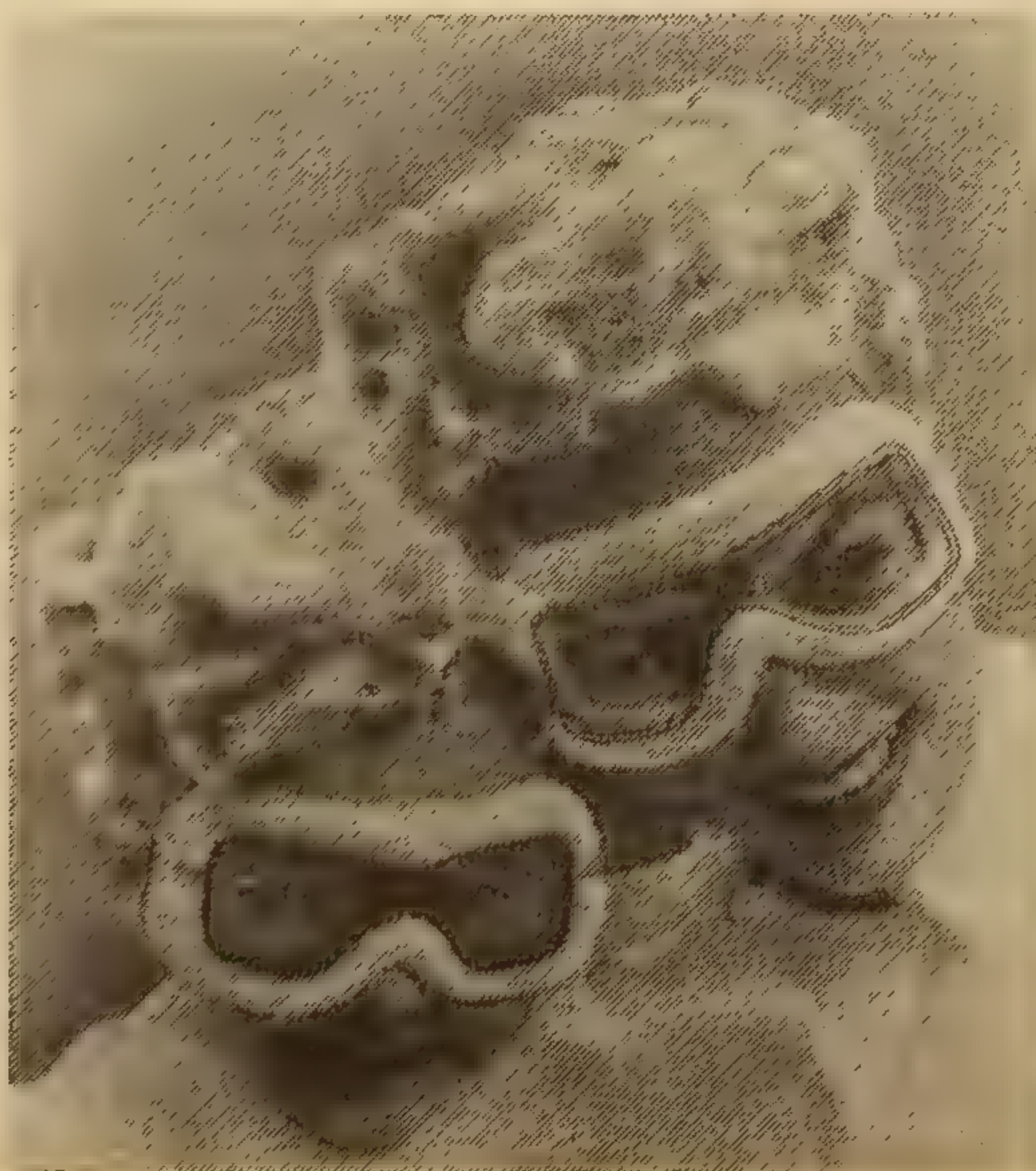
By Elizabeth Lapham

Here are easy answers to beauty problems that never give themselves a vacation

Chignon of curls, suggests Victor Vito, to show Susan Douglas' delicate features, ears.

Pasteurized Face Cream, one of the new Helena Rubinstein products especially created for tender young skins, is to be used at night to ward off fine lines and any coarsening.

Pams Shampoo Goggles make a pleasure instead of a chore out of permanent waving and hair tinting procedure to say nothing of saving small fry misery of soap in their eyes.



this oil creme shampoo ingredients which they feel do away with the necessity for permanent waves. In other words, Shampoo-Curl is designed to give you curls and waves that will last from one weekly shampoo to the next. The procedure goes like this: wet your hair thoroughly, then put a small blob of fragrant Shampoo-Curl between your hands, moisten slightly, and apply to your hair—working it into a rich lather by adding more water as you go along. Rinse and make a second application. Leave this second lather on your hair five to ten minutes. Rinse again, and use only clear water—don't add anything like lemon juice. That's all there is to it. You set your hair as
(Please turn to page 74)

Are you in the know?



**With sleeveless dresses,
which goes best?**

- ☐ A stole
- ☐ A razor
- ☐ Long gloves

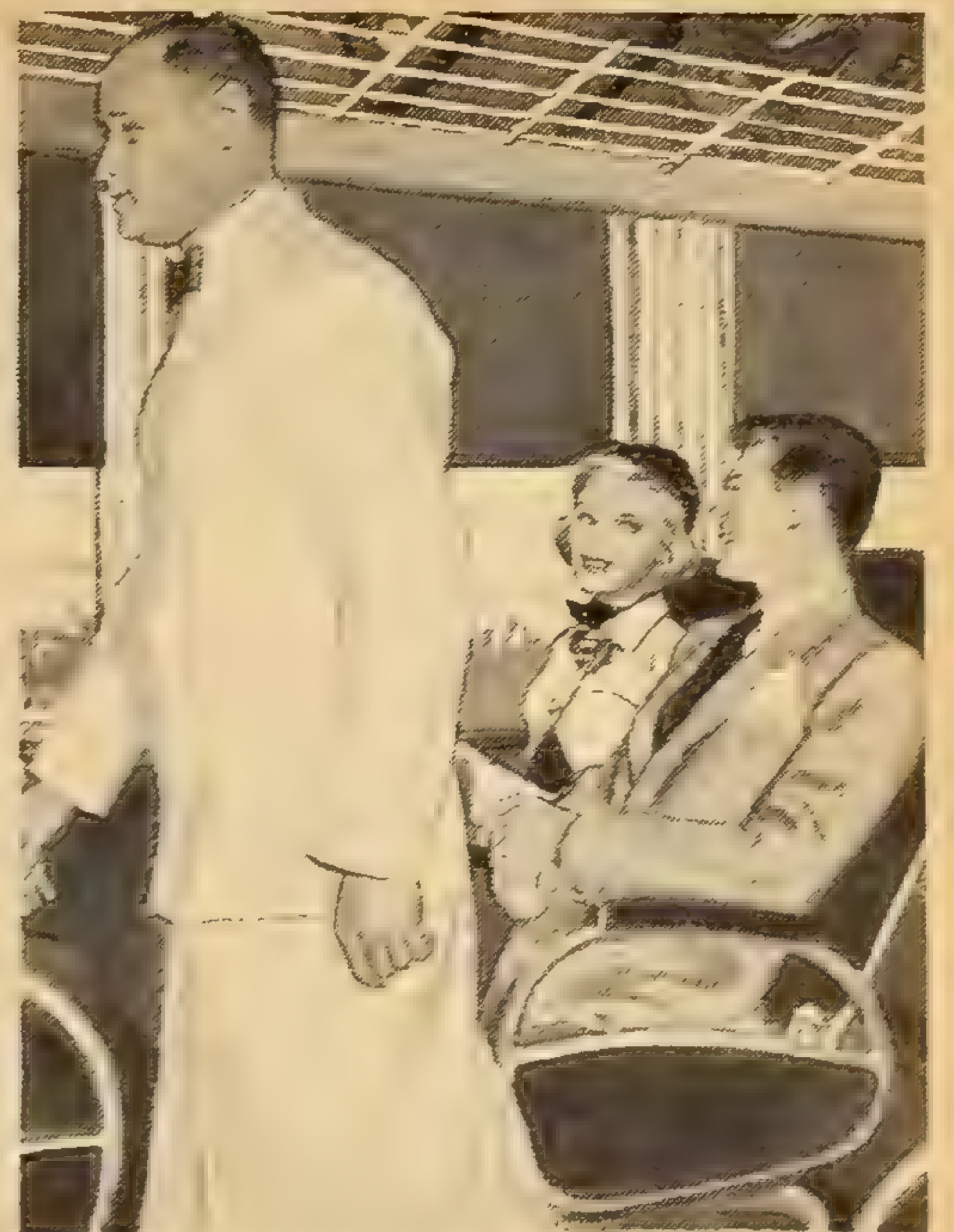
Daintiness, like diamonds, can be a girl's best friend—and sleeveless frocks, especially, call for underarm contact with the razor's edge. Keeps you out of the untidy bracket. Self-assurance at *calendar* time calls for just the right answer to your sanitary protection needs. So Kotex gives you 3 *absorbencies* to choose from (different sizes, for different days). Only by trying all 3 can you learn which one's *exactly* right for you.



**When hickeys heckle you,
what helps?**

- ☐ Change your makeup
- ☐ Court "Old Sol"
- ☐ Shun the sun

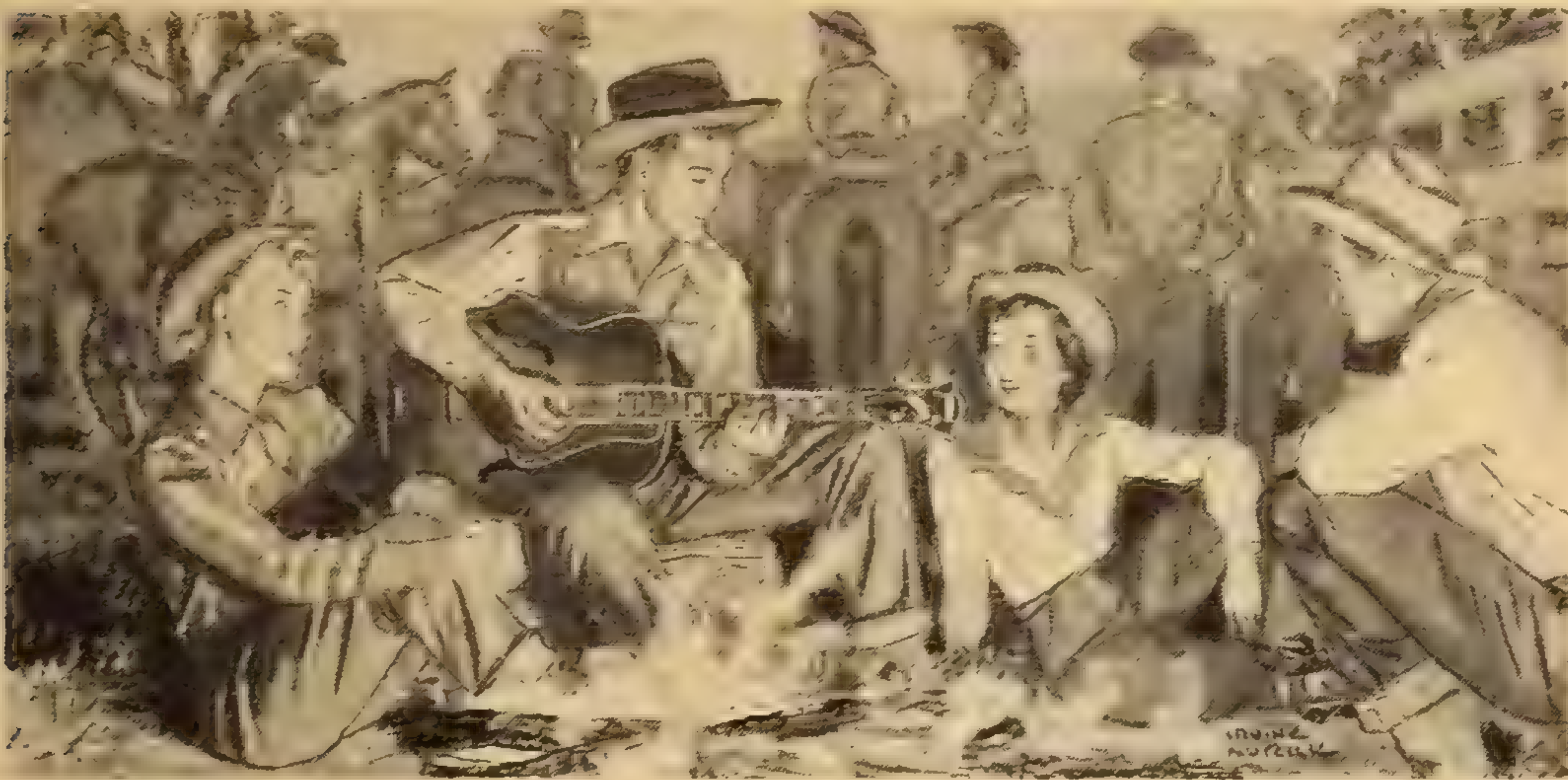
If your complexion's an oil gusher—it's boom time for hickeys! To dry 'em out, sun bathing's good, but don't get sizzled. Change your makeup to *calamine*: a flesh-tinted lotion that helps conceal and heal break-outs. Fine for problem day blemishes, too. And see how the comfort of *Kotex* helps keep you confident, at ease, because *Kotex* is made to stay soft while you wear it; has softness that *holds its shape*.



**A train acquaintance
asks you to dinner?**

- ☐ Call the conductor
- ☐ Dash for the dining car
- ☐ Go dutch

No harm in casual chatter to while the miles away—when the Handsome Stranger's not the wolf type. But, if you accept his dining car bid, go dutch; then you needn't feel indebted. (Convenient—if "Dr. Jekyll" turns out to be Mr. Hyde.) It's smart to be wary. On trying days, likewise. Smooth sisters choose *Kotex*—an "auld acquaintance" they can trust for *extra* protection, such as that special *safety center* gives.



If you and your pal are smitten by the same Sigh Man, should you —

- ☐ Date him
- ☐ Suggest a double date
- ☐ Bow out nobly

Let's say you and your best pal are vacationing at a Dude Ranch. Gals meet cowboy—and you're both "gone" dogies! But if you are the one he favors, why bow out? Suggest a double date; your femme friend may have a pleasant change of heart. What-

ever the plans, you needn't cower in a corner just because it's *that* time. Come slacks, jeans or datin' duds, no one will know, with *Kotex*—for those *flat pressed ends* prevent revealing outlines—shore'nuff! You can meet the eyes of Texas at ease.

Have you tried Delsey?

Delsey* is the new bathroom tissue that's safer because it's softer. A product as superior as *Kotex*... a tissue as soft and absorbent as *Kleenex** (We think that's the nicest compliment there is.)

More women choose KOTEX
than all other sanitary napkins*

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

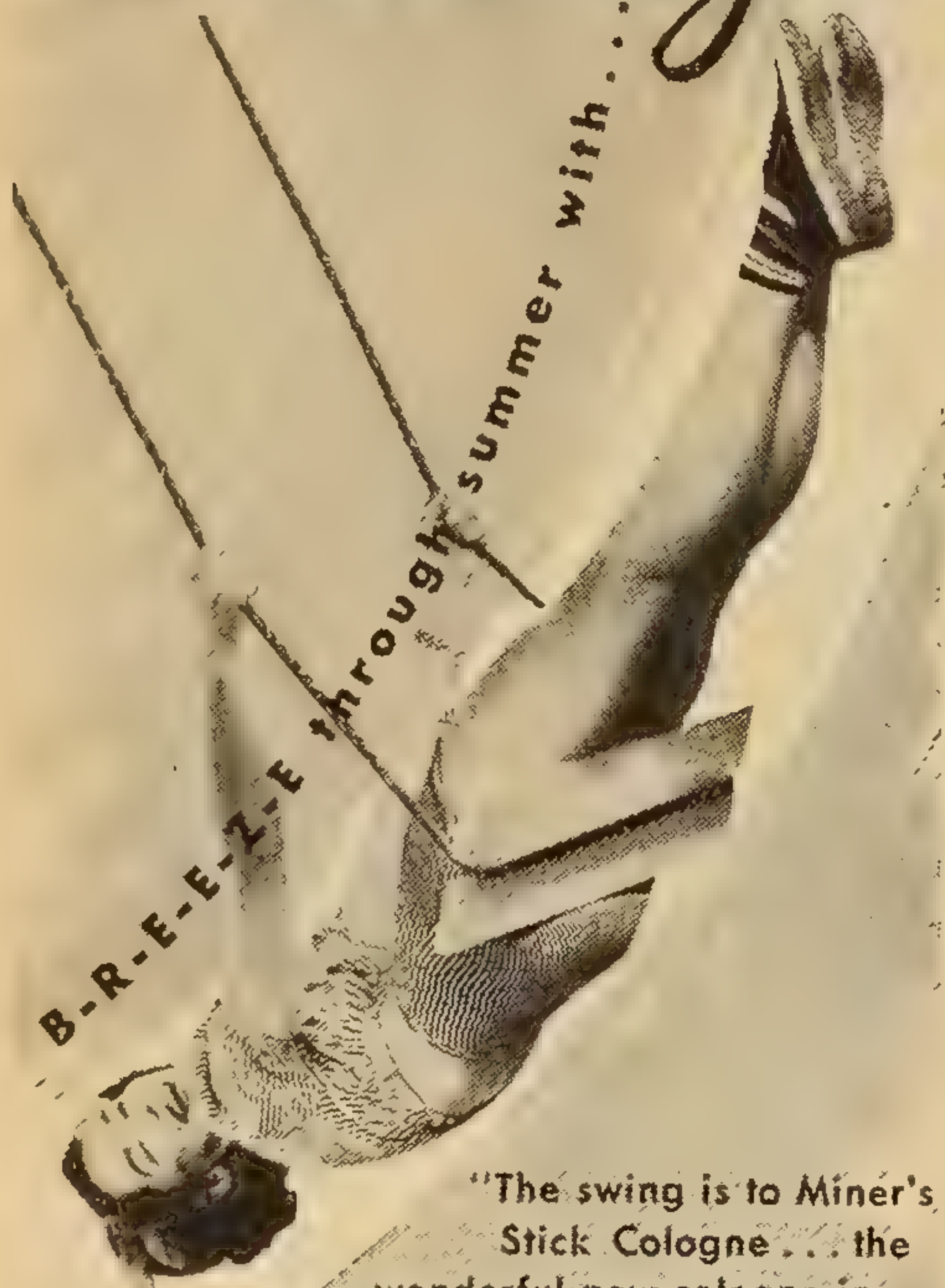


**What assures
daintiness on
problem days?**

- ☐ Bath salts
- ☐ Powder
- ☐ Occasional showers

Takes more than daily tubbings to stay dainty at "that" time. So, smart gals sprinkle a *powder* deodorant on their sanitary napkins. Choose *Quest* powder! You'll find *Quest* best for napkin use, because, unlike most creams or liquids, this deodorant powder has no moisture-resistant base; doesn't slow up absorption. It's safe. Soothing. Unscented. *Positively destroys* odors. Buy a can of *Quest** deodorant powder today!

MINER'S Stick Cologne



"The swing is to Miner's Stick Cologne... the wonderful new cologne-in-solid-form. Waste-proof, spill-proof, ideal for purse or travel-bag. A secret-formula freshening agent keeps you cool and dainty from top to toe. Try one of its four Paris-inspired, head-spinning, heart-winning fragrances, to-day, 25c and 49c plus tax, at your favorite cosmetic counter. If not available..."



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exotic sweet & subtle seductive divine fragrance

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never makes appointments without consulting him, is ready to assist him at all times in all endeavors as though it were a special privilege, and is at all times at home awaiting his pleasure with her complete time at his disposal.

A French girl would never consider asking her husband to wash the dishes. "Excuse me, Darling, it will only take fifteen minutes and I'll be through with the dishes," she'd say. In five minutes, he'll feel so alone in the living room without her that he'll probably be in the kitchen offering to help. If he doesn't, isn't fifteen minutes cheap insurance for a lifetime of happiness? So many little ways and little things are important in holding a man for keeps.

Few men complain of too much love. They may not like a demonstrative display of affection, but a wife who stoops to kiss lightly a man's cheek or forehead as he reads the evening paper or who shows her affection in other little ways by having his clothes freshly laundered and pressed at all times, his favorite soap in the bathroom, his favorite foods and beverages for meals—is the wife he loves.

Jealousy is stupidity. In Europe, jealousy is considered an illness that must be treated by a doctor. It is a feeling of insecurity and fear of loss.

If a woman has been an essential part of a man's life, even when he goes into the Army and goes overseas she does not have to worry. She must remember that he is in a different world and that it is very difficult to share experiences second-hand by mail when you should be sharing them together. She must be aware that when her man first arrives in a foreign country, he is like a tourist and continues to try to live as an American. But, the longer he stays the more he gets the feeling of the country. Suddenly, a letter from his wife or girl friend talking about Tom and Joe or Mary and Alice at home going to baseball games and fashion shows and movies seems very childish and unimportant in a world where he is faced with different problems.

I know how it is, for when I first came to America I was madly in love with a French boy. In the beginning, I wrote a number of letters every day. Then, suddenly, I outgrew my homesickness for Paris by becoming enveloped in the American way of living—the football games, the hot dogs, the people and recreations and occupations here. And I began to enjoy the American way of life. Suddenly, his letters seemed from another world. I couldn't write what I was doing without having to write a whole background so that he would understand. And, in one paragraph, how much can you tell? Soon I was bored with the idea of explaining so much. It became even difficult to write long letters to my parents, to whom I will always be devoted. You can't explain life here in a way that

they can understand. They couldn't understand my making a personal appearance tour of seventeen cities in ten days when they take two weeks to prepare for a hundred mile trip.

Over here, when walking down Wilshire Boulevard American women look at the shops or, on Fifth Avenue in New York, they see the fashion windows but do not observe the trees. In Europe it is quite to the contrary. You can stand for fifteen minutes and look at the trees. No one tells you you must rush or you'll be late for an appointment because no one cares. Here is one of the real secrets of the life the European woman offers that is so attractive to men. A man can be comfortable. He doesn't have to be under tension or strain with the thought that if he doesn't show up at home on the dot of six-thirty, he'll face a frowning wife and have an explanation to make. If he is late for dinner, a smart woman accepts it—she never questions. It is his privilege to arrive home when he wishes to and he is greeted with love, a smile and happiness.

Waiting on a man is a woman's job. She should never complain but should show her pleasure in personal service. She should let him know that it is her privilege and her happiness to care for him, and that she belongs to him and he belongs to her. She is completely dependent on him. She magnifies his manliness to the point where he is the king of his domain. When he is with her, he feels like he is the greatest man in the world. She spoils him and he loves it. What man wouldn't? It is such a combination of love and companionship and unity without force and an acceptance of what the man offers without the wife demanding more "to keep up with the Joneses" that makes a man feel content. Why would he ever want to give up such a wife?

An American woman is proud that she is self-sufficient. Many prove that they can do any job as well as a man if not better. This type of woman likes to feel herself of superior intellect. She studies from textbooks and in classes to show a man that she can not only compete with him but do it better. The result is—she robs him of his birthright—male ego. And, then, she wonders why she loses him!

Now that I have explained my way of thinking about why and how a man strays and a woman loses him, let me again reiterate how I believe a woman can easily hold her man—forever. Give him all of your heart unselfishly, make him the king, with all of your life evolving around him. Your more infinite tenderness makes the thought of turning to other arms unattractive.

The important thing is to make your love strong enough to last through the years—whether some of them be together or apart. Love will always bring back and unite.

RECORD ROUNDUP

Tops In Movie Music

DANNY KAYE'S "On The Riviera," "Ballin' The Jack," "Rhythm Of A New Romance" and "Happy Ending," all from "On The Riviera" for Decca . . . Ezio Pinza and Fran Warren singing "Andiamo," from "Mr. Imperium," and Ezio soloing "Let Me Look At You" for Victor . . . "Somebody" and "Very Good Advice," from "Alice In Wonderland," by the Dinning Sisters for Capitol . . . Helen O'Connell's "Tell Me, Tell Me Why" and "Love Me," from "Moonlight Bay," for Capitol . . . Macklin Marrow's "Teresa" and "Bird Of Paradise," both from films of the same names, for MGM . . . Johnny Mercer's "I Guess I'll Have To Change My Plan," from "Goodbye My Fancy," and "Lazy Mood" for Capitol . . . Ralph Flanagan's "Very Good Advice," from "Alice In Wonderland," and "Twilight Rhapsody" for Victor . . . Nat King Cole's "Song Of Delilah," from "Samson And Delilah," and "Because Of Rain" for Capitol . . .

Other Toppers

BING CROSBY'S "Old Soldiers Never Die" and "My Own Bit Of Land" for Decca . . . Bob Eberle's "I Made A Promise" and "Alone" for Capitol . . . Tutti Camarata's "Pizzicato Rhumba" and "Swedish Rhapsody" for Decca . . . Frank Sinatra's "I'm A Fool To Want You" and "Mama Will Bark" for Columbia . . . Guy Lombardo's "Evertrue, Evermore" and "Just For Love's Sake" for Decca . . . Patti Page's "Mister And Mississippi" and "These Things I Offer You" for Mercury . . . Lisa Kirk's "Love Is The Reason" and "Sad And Lonely" for Victor . . . Richard Tucker's "Faithfully Yours" and "Tell Me" for Columbia . . . "The Letter" and "Possibilities" by Phil Harris and Alice Faye for Victor . . . Billy Eckstine's "I'm A Fool to Want You" and "Love Me" for MGM . . . Jo Stafford and Frankie Laine doing "Pretty Eyed Baby" and "That's The One For Me" for Columbia . . .

Grab Bag

LES PAUL'S "Walkin' And Whistlin' Blues" and "How High The Moon" for Capitol . . . MGM's "Let's Dance" albums . . . "The King And I" albums by Victor and Decca . . . "Dream" and "Halls Of Ivy" by Voices of Schumann for Capitol . . . Macklin Marrow's "My Inspiration" and "Tahiti, My Island" for MGM . . . Earl Hines' album for Columbia . . . Andrew Sisters and Red Foley doing "Satins And Lace" and "I Want To Be With You Always" for Decca . . . Columbia's "A Tree Grows In Brooklyn" album . . .

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Is It A Lark Or Is It Love?

Continued from page 24

engagement ring. It's just what I call a friendship ring."

He then began to discuss the possibilities of his marrying Shelley.

"I honestly don't know if we'll be married by the time your story gets into print," he told me. "I don't even know if we'll marry at all. I'm very tired of all the questions about this matter. It's as though we were being pressured into marriage or else were being forced to bust up."

"I'm really not sure I'm ready for marriage. I'm still far too serious about my career—more so now than ever. And I'm a little reticent about the idea because I don't think I'm ready to settle down yet. I probably wouldn't be a very good husband at this time anyway since I enjoy independence. I like to be able to go to a party and not feel I have to stay with one person all evening. I enjoy mingling and talking to interesting people. Besides, I take marriage seriously. It isn't a thing I want to go into lightly. It's a career in itself and I want to be awfully sure I'm doing the right thing. It's a responsibility and it's not like going on a lot of dates."

"I'd not be a particularly good husband either—unless I changed my habits. And I've some peculiar ones, although they don't seem odd to me. For one thing, I'm not a very neat person around the house, but Shelley tells me she's not either, so I guess there'd be no trouble there. But then there are my records. When I get up in the morning I like to turn them on the first thing, and this could be annoying to a wife."

"This might not be hard to change, though, but I'm not so sure about one very significant thing—Shelley likes to take care of people, to have someone dependent on her. Well, I used to want to depend on others, but no more. I like the independence I've found and I don't want to rely or lean on anyone. In a marriage I feel a man should be the strong one, so what's the answer here? Not that I think he should be the big, rugged boss since marriage means mutual dependency and need, but the strength should be in the man."

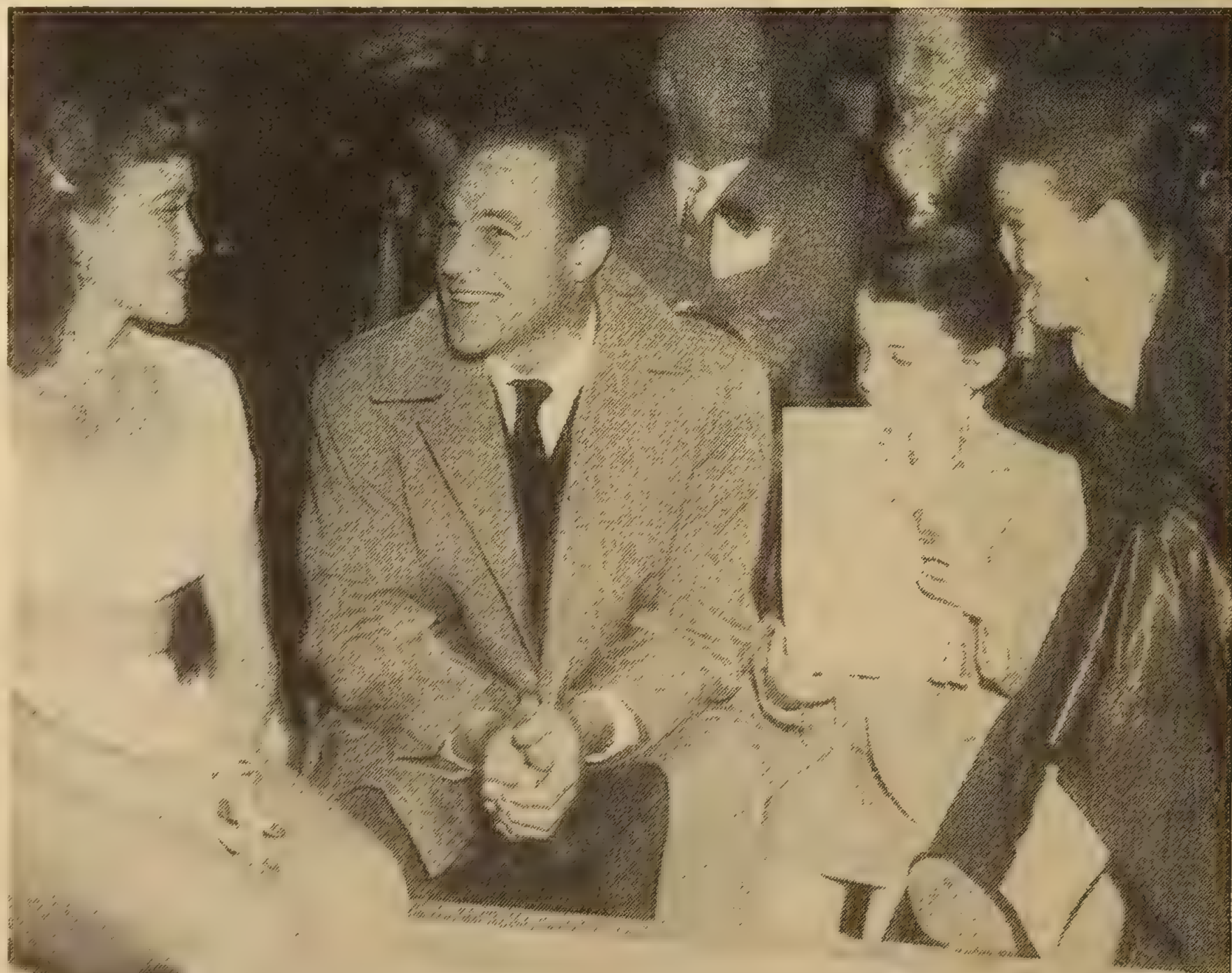
"Shelley and I have discussed marriage a couple of times in the past and each time we have decided it's best to wait and be sure."

"Maybe you can see now why I say I really don't know what our plans are."

At this moment, Shelley barged in. She was always rushing in and out of Farley's dressing room during the picture—and he was in hers.

"What's he telling you?" she asked me. This reminded me of the times I'd seen Shelley go over to Farley when he was on the phone. He has an acute case of telephonitis and each time he was talking she'd go over and say, "Who are you taking to? What are you saying?" It was simply part of a routine and not, let us hasten to add, the act of a jealous woman. Shelley just doesn't fit that picture. If she were the jealous type, she wouldn't hesitate to let Farley know. Besides, she says he listens to her phone conversations.

"I may as well ask you what I've asked



Gene Kelly with his wife, Betsy Blair, and their daughter at recent opening of the "Icecapades" in Los Angeles. Gene's latest film is "An American In Paris."



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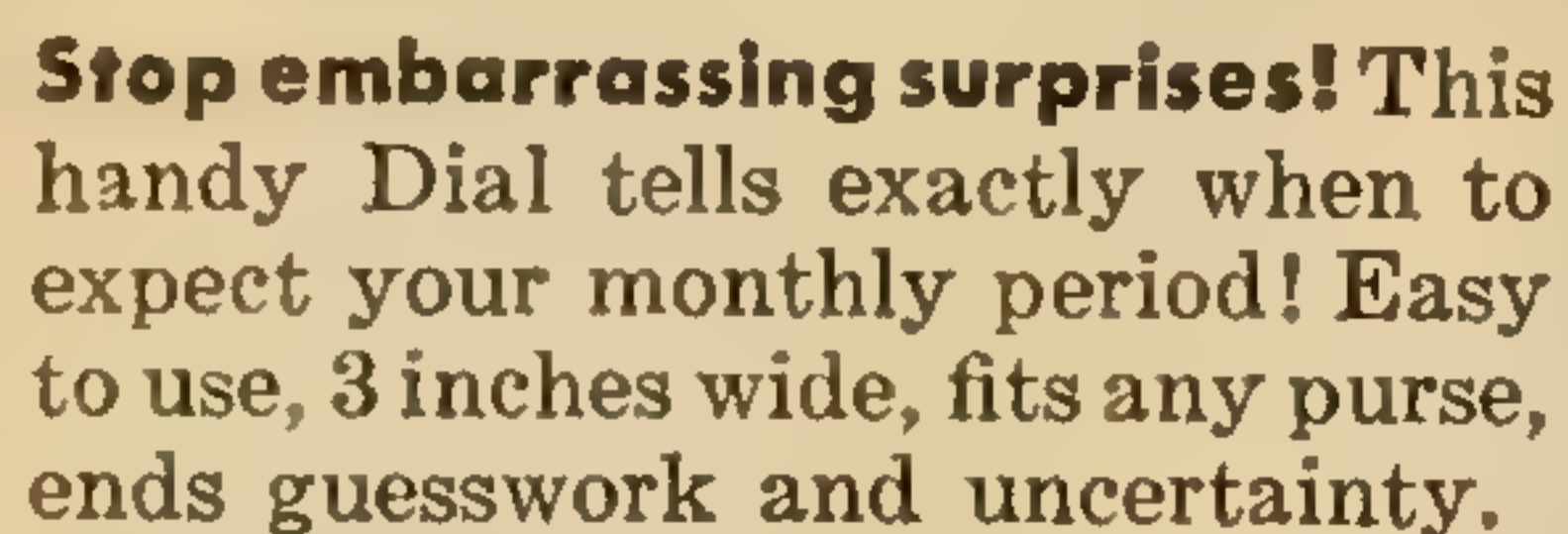
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"I bet friends I could learn piano quickly. They didn't believe me—because I am slow learning. Imagine their surprise last night when I played. One said, 'Sounds like you've played for years!'" — L. Gomez, Oakland, Cal.

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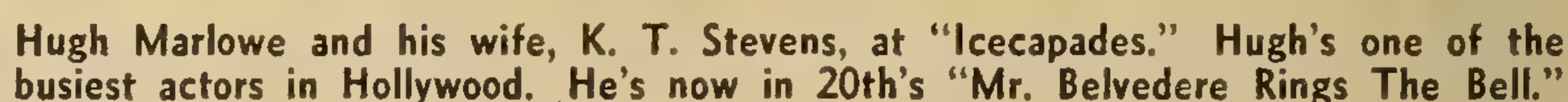
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Farley," I said. "What's this about your getting married?"

She grinned at Farley knowingly, looked back at me and said, "What did he tell you?"

Farley's ideas were repeated—briefly. "I don't know yet either," she insisted. "One thing I'm sure of—if we do take the step we can't get married in Hollywood because we'd be sure to offend some columnist who might not get the first breathless flash."

That's Shelley. Turning a pointed question into a gag.

"Certainly I like Farley—very much," she went on. "He's the only fellow I date or want to date because we have a lot of fun and we think alike—*most of the time*. But my problem is that I want to get established in my career first. I know I can't work on a career and a marriage at the same time and do justice to either. I don't want to give up my career yet, in fact, I want to do more with it. I'd like to do a play on Broadway this Fall, for example, and that would be hard if I got married. Then there are so many difficulties to a Hollywood marriage—the separations due to the various locations, the career conflicts, the pressure of the business which makes it hard to lead a normal life. It takes work to solve all those problems.

"I may have some unusual habits too that wouldn't make me the ideal wife. I like to be alone at times—and that's not so good in a marriage. I enjoy reading late at night in bed, for instance. I'm a bad sleeper anyway, and I'm forever getting up late at night and making Dagwood sandwiches for myself. Can you see a husband—even Farley—taking that routine?

"But don't get the wrong idea. I'm all for marriage. I want to be a wife—but I want to be a good one. That's what I must be sure of first—that I can do the job well."

There are the two views from the principals involved. If you want further data,

I contacted Farley's mother and she said, "Your guess is as good as mine."

But—the fact still remains that there is a stronger possibility of their getting married than there is that they won't.

Look at a few of the coincidences. Recently, Farley gave up his small house to rent a large apartment. It has two bedrooms which seems like quite a large place for a bachelor. He and Shelley share the same maid. When the maid isn't at Farley's home she's working for Shelley. This might be classified as an ideal arrangement. They have the same business manager too. The two plan to go to Europe this Summer if picture schedules permit—they've been invited to attend the Festival Of Britain as guests of the British Government—and this could be considered a likely honeymoon trip. Or at least such has been the conclusion drawn by more than one source.

The most provocative item about these two, though, is that they have been working together on "Behave Yourself" and their feelings for each other haven't noticeably changed as a result.

"It's been a lot of fun doing this picture," Farley told me. "For one thing, we can air our difficulties freely on the set because we know each other so well, although this may not be too easy on the crew. But neither of us feels inhibited about making suggestions to the other—or about playing love scenes. Shelley's a great person to work with. Her only trouble is that she's inclined to be impatient and not to listen. When she doesn't do a scene just right to suit her, she may become upset and then I try to remind her to take it easy. Usually, if she has unintentionally offended someone by an outburst, she'll go over and apologize later."

Shelley had been taking this all in with a smile. After a moment she added, "I have to admit Farley has more patience, but temperamentally we're kind of alike. I guess it's just that I'm more moody than Farley. I'm either way up or way

down. Farley tries to teach me control and balance, but I'm the sort of person who lets her feelings out. And what's wrong with that?"

While the two were working, they pulled a few gags on each other but not in a zany way. Their humor was better exemplified in their attitudes about playing a married couple. They were constantly using the wedding rings both wore in the picture as a target for their remarks. Once a columnist reported that they weren't acting like any engaged couple, to which Farley said, "No, we act more like a married couple."

The two ate lunch together every day during the production. And the routine here was something. To begin with, Shelley bought their lunch twice a week and Farley picked up the check three times a week. It was a gag all the way. Then there was the matter of their ordering. Shelley would invariably ask Farley, "What are you going to have?" He'd pick out an entree, she'd choose another, the food would be served, and her remark was usually, "I don't know what it is, but your lunch always looks better than mine." Then she'd taste his.

When they went out on dates—and it's significant to note that they are dating no one else now—it wasn't to any big social affair.

"Farley's always taking me to see foreign pictures," Shelley laughed. "All arty and different. At first they confused me, but now I'm beginning to get the hang of them. Farley's the intellectual type, you see. He's very serious and profound. I'm more for laughs."

"It's not that I'm a long hair," Farley added lightly. "It's just that I'm drawn to older people and to those who have great talents. I've never been the fun-kid type or one who had to partake of the Hollywood social life. Shelley used to like parties, but now she's changed and doesn't care for the night life so much either."

"I can't think of anyone, though, who is more fun and who is as witty as Shelley. She's the kind of person you feel free with. You don't have to put on any poses for her."

"Thank you, kind sir," Shelley said and flashed one of those smiles at him.

Take My Word For It, Tony

Continued from page 27

politely and then go happily on your way. You'll do what you felt was right to do in the first place, without taking the advice of people—people like *me*, for example! May I say I think this is the best advice anyone could give you?

Also, like me and others I could name, I know you arrived in Hollywood with high hopes and a low bank roll. You're in the movies—you keep telling yourself. But you're about the *only* one who seems to know it! Then it happens. You get a good part and, if you're lucky, on preview night those little ladies (*bless 'em*)

It strikes me that these two would have married before if there hadn't been so much debating and guessing and rumoring about their eventual status. But now the issue has been brought to a head. They've gone together a long time, they know each other well, they're not impulsively romantic kids, and that all adds up to something. What it adds up to you'll soon know.

Me—I'll go along with the theory that given some time Farley and Shelley will take The Big Step. Where there's smoke, as someone once said in a cliché-ridden moment, there's fire.

in the audience squeal with girlish glee when your kisser flashes on the screen. So, suddenly you're recognized when you walk out in the lobby. Then you see your face in papers and magazines and, when the picture's released, there's your name up there on the theatre marquee.

Practically overnight you're now regarded and accepted. You're a star! But here comes the rub. To yourself, you don't feel like a star! You can't suddenly make a big fast switch, because to you—you're still the same guy you were yesterday. But—you *ain't*, chum! Ac-

tually, and in your particular case, Tony, the sooner you realize you're no longer the boy from the Bronx, the better off you'll be. A star has to keep his nose clean, so every action has to be watched carefully. You automatically become a target and, because you are a public figure, things that happen to you are easily exaggerated.

I mean things like an experience I had one night in a night club. We were having a quiet dinner when a gent who was obviously on the sauce came over to the table. He insisted that I wasn't such a tough guy. Being a peace-loving soul, I agreed. We exchanged a few dull and meaningless phrases, the lout was led away, and thus ended our little melodrama. The morning papers, however, added fuel to our feeble flame and zealously catalogued the episode as a "night club brawl."

Being criticized and at times being misunderstood is all part of this star stuff. Because they don't serve shock absorbers with long term contracts, a bit of philosophical preparation is good for any man. As case in point, any man being one Howard Duff. Ah, wide-eyed trusting lad that I was. In search of self improvement, one day I casually inquired of a character:

"How did you like my last picture? I want you to be honest with me and tell me what you *really* thought."

"I thought," he answered, "It stunk!" I asked the man. He told me. Weeks later, I got around to the conclusion that

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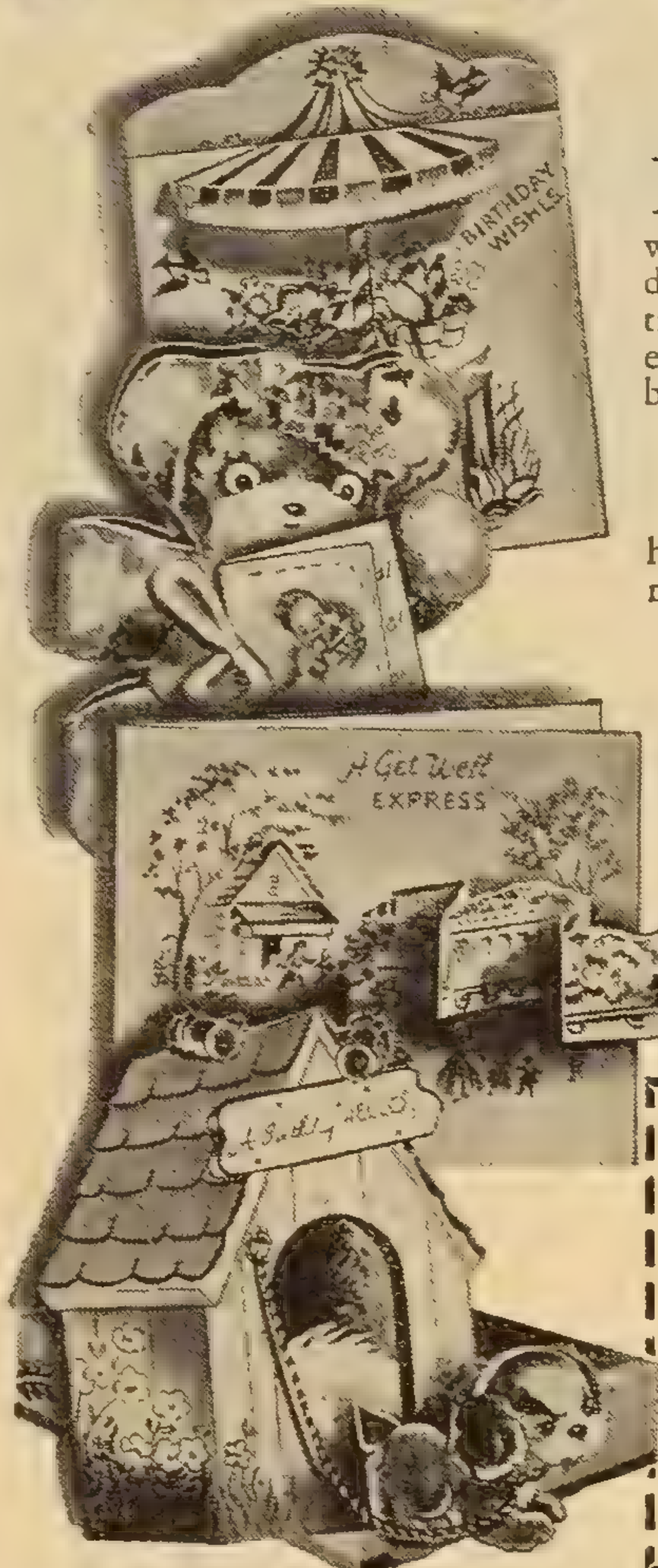
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Joe E. Brown hits high note for his screen wife, Agnes Moorehead, in MGM's exciting Technicolor musical, "Show Boat." He's also in Broadway musical, "Courtin' Time."

this was merely his opinion and not the general consensus. In the meantime, my flagellated ego was lower than a snake's elbow. And so the moral to our tender little tale, is this Tony. Don't ever ask a man if he likes your current cinema caper. He's liable to tell you!

Being an "eligible bachelor" (*that's what they call us!*) is awfully nice work, except that you constantly have to think up new reasons why you are, will you change your mind, and if you do, who will make you change it. And if you don't, why didn't you. Beginning to get confused? So are the poor people who have to report on the loves and lives of the Hollywood glamour kiddies. Actually, we're in a spot because the book of etiquette says a gentleman always allows the lady to do the talking. If that's a crack son, make the most of it.

Seriously, I can suggest a few nifty retorts like, "A boy's best friend is his mother," or, "Please, not while I'm eating." I mean, if you want to avoid the issue tactfully. You can also turn slightly green, which is very good for Technicolor by the way, and hurriedly excuse yourself. But whatever you do Tony, don't turn a pretty purple, or assume a how-dare-you-do-this-to-poor-little-me attitude when they ask if you're going to marry some dream doll, like Janet Leigh for example. By the way, when are you going to marry Janet Leigh for example?

Speaking of toujours l'amour—that's Hollywood French for "What wistful wench is toting a tantalizing torch for which beefcake boy?"—it's not a bad idea to remember that there are two kinds of femmes fatales in our town. First and real foremost are those dazzling and delightful creatures who like us for what we are—not *who* we are. To them, a "name" is something they list in their personal address book. You've probably run across the other type, Tony. If you'd like to apply Dr. Duff's miracle medicine, I'm happy to prescribe it for you.

This gay girl may enjoy going out with you but she'd enjoy going out with you

more—if you go out to Romanoff's. Or Ciro's. I enjoy going to those places myself but there are moments in every man's life when a buck looks like a billion. If you want to test the little lady's loyalty, tucked away on the East Side of Los Angeles there's a heavenly little hideaway called "Ptomaine Tommy's." They don't dress for dinner there. Elsa Maxwell would never list it as a "must." But the hamburgers? Delectable! Delicious! If your doting date pats her paddys and cries out for onions, she's in. If she suddenly remembers she forgot to put out her mother and call the cat, guess who won't be taking her out the second time?

At the beginning of this one-man dissertation on the Hollywood birds and bees, I insisted there would be no talking down the beard. Well, friend Tony, being the positive type—I've changed my mind! What I actually mean is, at this point it occurs to me that there are things that can be said seriously—without getting serious. If ever there was a business where one can learn humility, it is the picture business. One realizes what a small cog he is, how many important people there are filling important jobs—all reflecting on the actor and helping him to do a better job.

Certainly, there is no lack of humility on your part. As a matter of record, you could write a book on how to win friends and influence more friends. You've got a million of 'em! It can happen, however, at some period in most actors' careers, that they forget to relax and take things easy. They get caught up in a success drive, which can prove to be an evil thing. They begin taking themselves too seriously.

I experienced a meager moment, back at the beginning when I was given a break by the late Mark Hellinger. He was a very colorful character and he loved colorful characters. Mark had one particular fetish. His hand was always in his pocket first. He had to pay the check and he was a very lavish tipper.

In Boston, where they held the press preview of "Brute Force," I decided that I wanted to do the tipping. After all, this was my second picture, I was doing well and I guess I kind of wanted to make an impression.

When we got off the train, Mark reached into his pocket. I quickly assured him that I had subscribed to the ancient custom of tipping the porter. It was all taken care of, we could forget the whole thing.

Mark didn't say a word. He was too much of a gentleman to embarrass me. Later on I learned he called the porter aside and asked how much I had given him. When the porter named the amount—Mark slipped him ten bucks *more!* At the time I had thought my tip was rather a generous gesture. That episode cured me of ever trying to impress *anyone* again!

I know you recognize the importance of your fan's interest in your career. Didn't I see those several thousand photomailers in your car, shortly after they previewed "The Prince Who Was A Thief?" And while we're exchanging pic-

ture credits, may I slyly say that Howard Duff will next appear at your neighborhood picture palace in "Fine Day?" But to get back to the fans, and I know you'll agree—they are a great bunch of kids. Do you know, my fan club in the East completely outfitted an orphan and the local group sent twenty hard-earned dollars to a cancer fund? Brother, I was really touched.

Well Anthony, the soap box is beginning to sag. I'll leave you to your life and living and I'll go back to combing that beautiful beach. When you're down Malibu way, drop in. To see me, I mean! Now, one last little reminder and then I'll go quietly. The facts and figures already show that you're going to be the hottest hamola in Hollywood. So I hope you'll never forget that giving you the benefit of my wiles and wisdom—had absolutely *nothing* to do with it! All the best that one friend can wish another.

Yours,
D.D. (Doctor Duff)

P.S. Under separate cover I'm sending you a few thousand ugly pills. The directions are on the bottle!

One Enchanted Picture

Continued from page 31

just like a little boy; he warms to warmth and pouts to coldness, he has to have a sense of ease and liking. We liked each other from the beginning, from the first Sunday rehearsal at Mel Frank's house. It was a wonderful first reading, Mel Frank and Norm Panama and Ezio and I all felt that we were making something important together. We had that sense of real teamwork and mutual respect that makes working a pleasure. And we worked, believe me. We rehearsed between scenes, we rehearsed on Sundays, but still there was always time for a laugh.


Pinola loves practical jokes. After every take he'd come up with a tag line that would devastate us. He has great trouble with his s's and none of us will ever forget the line where he was to say, "Whosh, my pants fell down!" Then there was the scene where I foul up his operatic performance. It starts when, carrying a spear, I trip over the sword of one of the torchbearers. From then on everything happens; a net is ripped down and falls on the singers, trying to get the net off the columns are knocked down, and trying to get out of the way of the falling columns we knock the walls down. Such a shambles you've never seen and Ezio's sense of fun made it hilarious.

He, Norm, Mel and I ate lunch together every day. That was such a lark that I'd find myself looking forward to lunch from about ten o'clock. One day, right after the scene where Ezio and I had gotten married, I insisted I was going to take our quartet to lunch—they'd all been so good to me. So, as *Mrs. Augustine Caraffa*, I bought the wedding lunch in the commissary and I must say

I didn't know how much we'd been eating every day because the check came to fourteen dollars and I had to borrow a dollar from my new *husband* to pay the bill. We all had such a good time at lunch that, for the first time since I've been in pictures, an assistant director had to come into the commissary to tell us it was time to go back to work.


And on we went with "Strictly Dishonorable," with Gus' gag lines after every take and more gag lines in rehearsal and, every once in a while, an extra scene he'd dream up which we'd enact for the crew as a gag. Between scenes, he and I hummed the most fantastic duets. Millard Mitchell and Pinza had a ball practical joking and the crew loved it. Ezio was strictly their friend. When he discovered that coffee had been removed from the set for production reasons, he personally phoned Mr. Schary and had it put back on. Don't think the boys didn't appreciate that.

This sense of humor he has is a terrific balance for Ezio's basic seriousness as an actor. This acting business is all new to him. Outside of "South Pacific," he has not been used to *lines*. His career has been in opera. He has a charming way of speaking these first lines of his, with long inflections and he has a habit of leaving sentences in the air. But he learns quickly and his is a great ear for sound. Above all, he is an honest actor. By that, I mean that he doesn't see his part as an isolated thing but acts always with the person who is in the scene with him. In one scene, for example, I tell Ezio that I love him. It was a two-shot, which meant a closeup of us both. I started to break up and cry, the moment became



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Jeanne Crain and her husband, Paul Brinkman, with skating star Donna Atwood of "Icecapades" sparkling revue in Pan-Pacific Auditorium in Los Angeles.

extremely tense and emotional, and Ezio, tears in his eyes, simply threw away his lines, came over and took me in his arms. That wasn't the way the scene had been written at all but it was so spontaneous and so right because it was emotionally honest. "That was all I could do," he said.

When the picture neared its end, we hated to have it over. "We're not going to break this up," we kept saying as the four of us ate lunch. Pinza suggested we have a party for the whole unit the last day. We would all give it together at Tomasso's restaurant which was on the set. Now, I had already ordered little gifts for the crew and I was wondering how much the party might cost, while Ezio rattled on enthusiastically. It must be a real Italian dinner. He would cook the spaghetti himself. But he must have noticed the brief expression on my face, because later he took me aside on the set to say, "Eef this is too much, we don't say anything about it. You pay what you can and I make up the rest!" Nothing could be more characteristic of the man than the thoughtfulness of this offer. I just flipped. He could so easily have played the big shot and given the whole party himself, but he isn't like that. He plays every scene, on stage or off, with full consideration for everyone else in it.

As it turned out, I managed to dig up my share and it was a four-way party and a dilly. We finally persuaded Ezio that making spaghetti for a hundred people was too much, especially when we were still working that day, so we ordered everything from a special Italian store—spaghetti and cold cuts and everything you can think of. He ordered it all himself and at the party he sang "The Wedding Cake" song and I danced with him as he sang it.

Oh, it was an enchanted picture from beginning to end. The very last shot was a rain sequence and, as I came into my dressing room, sopping wet, there was a long box and in it a sterling silver dresser set with one line inscribed on the comb: "With strictly honorable intentions, Ezio." We not only had made the picture together, but we felt we had all made friends, Norm, Mel, Ezio and I, and of course Tony—Tony Curtis—who came down often to the set.

"Fine thing," Ezio would say, "my

wife entertaining other men on the set." For the first few days after the picture ended, we kept on having lunch together, determined not to let the magic elude us. Then, on a Sunday, we were all invited up to the Pinzas' for dinner.

"Tomasso's this way . . . This way to Tomasso's . . ." There were signs all along the road leading to his house. Ezio had kept to the mood of the picture, using the name of the restaurant on the set. We had spaghetti and chicken cacciatore and a bottle of Lachramachristi wine, which we drank in the picture. It was such a charming and sentimental meal. Then, when dessert came on the lights were turned off, a curtain was pulled back, and there under a spotlight was the big portrait of him as Faust which hung on the set and which we were always maneuvering to get into the shot because we loved it. He had swiped the picture from the set to surprise us, a gesture so typical of the little boy he sometimes is.

He's terrific with his own children. They had been out to a movie the Sunday afternoon we were there and we were seated at dinner when they came in. I've been to homes before when the children came home like that and were promptly shunted off and out of sight. But not at the Pinzas'. Pietro and Clelia circled the table, saying hello to each guest. Pietro brought his turtle to show us. Ezio adores the children and he shows it. When it was time to go to bed, they threw their arms about him. "You will come up and kiss us goodnight? You will come up?" And he said he would. After that, he kept checking his watch and conferring with his wife, Doris. Did she think they were undressed by now and in bed? Then, finally, he went up to keep his promise.

Yes, I remember very well sitting in the fourth row at "South Pacific," utterly stage struck, utterly captured by Ezio Pinza's magic; and the better you know him, the more magic. His sense of fun, his magnificent voice, his easy way with people, his charm at home with Doris and the children, his consummate thoughtfulness: all these give you that bang you get from the "best" people—a sense that the world is a truly elegant place and that you're so lucky to be alive.

It Could Happen To You!

Continued from page 41

and tenderness have few equals on stage or screen and should mean that Hollywood has fallen heir to the riches of two brand new youngsters, both starborne.

Such was the impact of what had happened to him, that when we talked to John weeks after his return from Italy he said, "I'm still so emotional about the whole amazing thing that I have to act unemotional or blow a fuse." He added, grinning, "By the way, the audition for 'Teresa,' was held—appropriately—on April Fool's Day . . . want to make something of it?"

John used the word "appropriately" because, he contends, "If it happened to me, it can happen to anyone . . ."

Well, yes and no . . .

To listen to John talk about himself and his life to date is to get an impression of Mr. Average Guy himself . . .

"Well, I was born," was the opening line he used in telling us his life story. "and grew up and lived in an apartment in Jackson Heights (*where I still live*) with my mother and father and sister. I went through public grade school and then to Newtown High in Elmhurst, Long Island, where I was an average student. No complaints, but no Hail Caesars, either. At sports, also average. And I never wanted to do anything in the theatre, never gave the theatre a thought, until I was nineteen. Before that, I wanted to be an astronomer, then a commercial artist, and what I became was a precision lathe operator in a machine shop in Manhattan. Liked it fine, too."

But dig below the surface of John's young diffidence about himself and you find another less commonplace, more colorful tale to tell.

John was born, for instance, not in pleasant but prosaic Jackson Heights but in Dusseldorf on the Rhine. When he

was a year old his parents moved from Germany to Belgium where his sister, Daisy, was born.

"Daisy is married now," John told us, "and five months ago she gave me a niece! Whereupon I went upon a terrific spree of baby clothes buying!"

John's uncle-hood (*which he takes big*) has put the idea of marriage, he admitted into his blond head. "Although I'm afraid," he confessed, "as every young man is afraid of marriage. Never having been married, fear of the Unknown is, of course, what it is. But I would love to have children. I have more fun with my little niece, so much fun that the idea of becoming a 'pater-familias,' and quite a numerous 'familias,' too, appeals to me strangely."

After Belgium, the Ericsons came to America where they lived first in Detroit, then in Chicago and, in 1938, moved East and settled in Jackson Heights.

You learn, too, in the course of popping questions at John, that although his father is a solid business man, a manufacturer of cooking extracts, his mother was a noted Shakespearean actress known in Germany, Belgium and France as Ellen Wilson.

"When I auditioned for 'Teresa,' said John. "I was scared stiff. Wondered how the heck I had the nerve. I'd done some Summer stock and some radio in a minor way, but never a motion picture, so I didn't know whether I had talent or would be laughed out of there before I got to the end of paragraph one. When, after it was over, Mr. Zinneman asked me, 'Where did you get it?' I surprised myself by saying, 'My mother was an actress' (*something I'd never said or even thought about very much before*) to which Mr. Zinneman replied, "Oh, that's where!"

Which indicates that John's mother,



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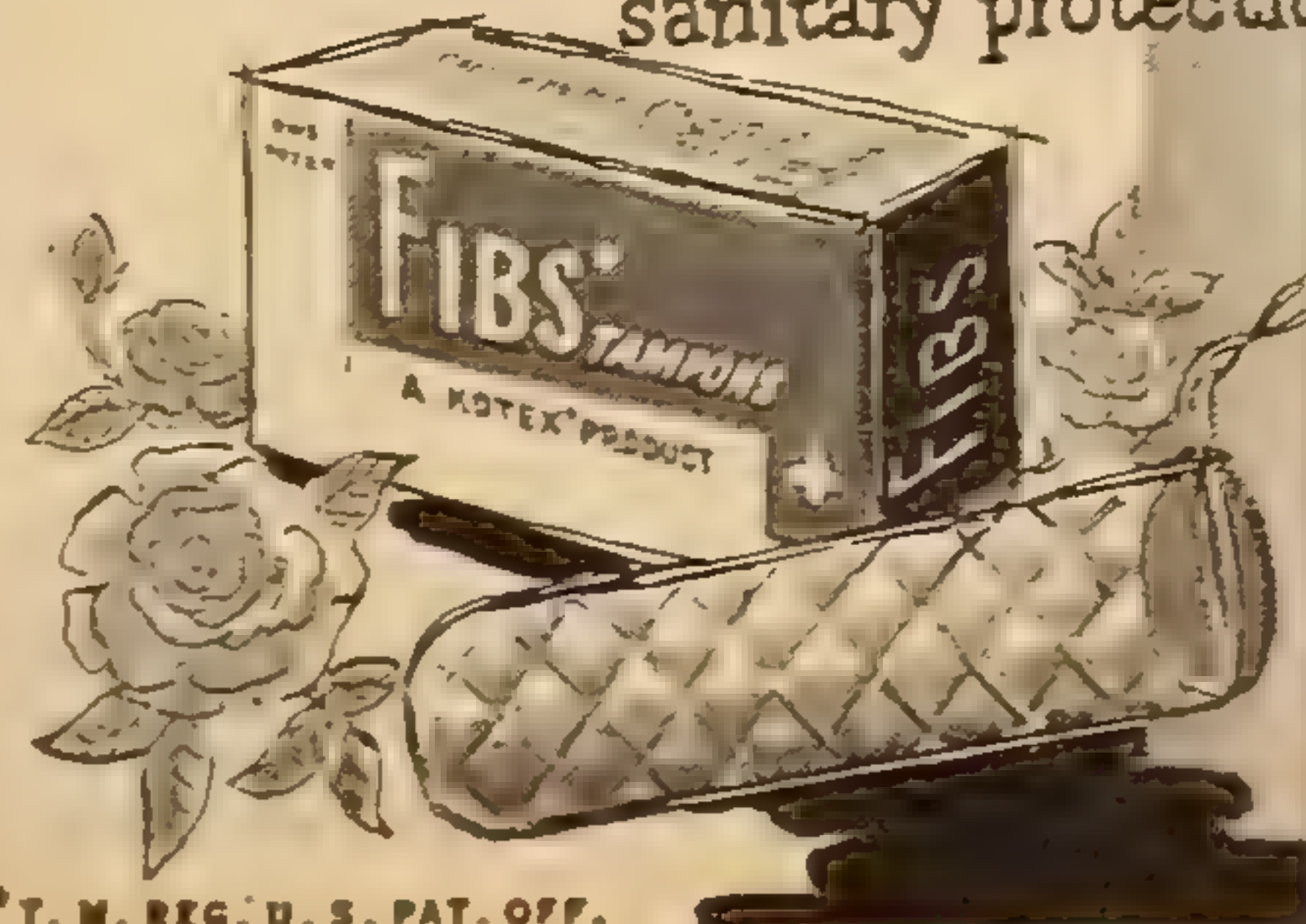
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a wise woman, did not impose or even suggest her profession as a possible answer to John's future choice of a career.

"I sometimes wish she had, though," John said, a little ruefully, "because I didn't know what I wanted to do or be. Never a more rudderless ship than I. After high school, my dad wanted me to go to college. I *didn't* want. Floundering like a hooked fish, I didn't know what the heck I wanted.

'You're nineteen,' my dad told me, 'you should know what you want out of life.'

"But I didn't know. And I was beginning to get worried. Maybe a hobo, I thought, maybe a nothing-guy!

"Of one thing and one thing only was I sure, and that was on the negative side. I did *not* want a so-called white collar job. A desk job. 9 a.m. to 5 p.m. Routine is, to me, the ugliest word in the vocabulary.

"For just long enough to find out differently, I thought I might like to be a dentist. A dentist can close his office, I figured, between bicuspid, and go fishing or painting or what he will. I even went to Hofra College on Long Island with the intention of taking the entrance examinations. But, when I found there was a waiting list that wouldn't be exhausted for six months, that was the end of John Ericson, D.D.S. I'm not a patient man," John laughed, "I'm a *Now* boy. Lack of patience—and my moods—are my worst faults. I can get pretty moody. More or less quiet, that is, toting a shell around and pretty resentful if people try to do what they call 'snapping you out of it.' On the other hand, I have one virtue I know of and that is forgiving. I never forget a slight, a slur or a hurt, but I do forgive 'em.

"After that brief detour, I did (*again*) the average. I worked as a soda-jerk. I sold ties in a New York department store. And, finally, I got the job of precision lathe operator in Manhattan, and chances are I'd be there today if it were

not for the fact that during lunch hour one red-letter noon I ran into a school mate of mine, Stanley Miratello. Over chow, I asked Stan what his plans were and he said he was thinking some of becoming an actor.

"An actor?"

"Like a split of lightening that illumines the landscape for miles around I thought, *I can do that, too!*

"The more I thought about it, the more it appealed to me. *Why* it appealed to me, I'll never know because I had never, as I said before, given the theatre a thought. I'd never stepped foot on a stage in my life, never even belonged to the dramatic club at school. Didn't want to belong. Wasn't much of a theatre-goer, either, or even a movie fan worth the name. But, heck, Gable (*I remembered reading somewhere*) had never thought of himself as an actor, either. And besides, (*this was the pull, the tug, the come-on*) actors lay off—or are laid off—between plays and pictures. No routine in the theatre (*so I thought*), no white collar strangling you, no staying in one place (*there's some gypsy in me*) from the cradle to the grave.

"So, at last, I had aim and direction, an actor I would be!

"When I told my dad I wanted to enroll in the American Academy Of Dramatic Arts, he took it, not with wild enthusiasm I must say, but well. He figured, I guess (*as I hadn't*), that blood will tell. My mother took it very well—so well that it may have been, I now suspect, a dream she'd dreamed..."

So, laying down his lathe, mechanist John Ericson went off for his audition at the Academy, which consisted of doing three or four minute scenes—one a comedy, one a tragedy. Curiously, John found that acting came naturally to him (*"It really startled me!"*) and he was in.

"At the end of my first year, I passed my examinations and was then asked by Mr. John Richards, my director at the Academy, to join the Gateway Stock Company, the Summer theatre which he



Charlie Ruggles and Irene Dunne were cast as father and daughter in "Together Again," a recent Screen Guild Players' radio presentation.



Bing Crosby acts as the foster father of two French war orphans, Beverly Washburn and Jacky Concel, in his latest Paramount film, "Here Comes The Groom."

had organized in Gatlinburg, Tennessee. That Summer, I played seven good parts in all, each one as different from the other as the 'Medea' from, say, 'Guys And Dolls.' In my spare time, I took some pictures and did some painting. Amateur photography and painting in oils (*usually scenics*) are my hobbies. In my biography put out by Metro-Goldwyn-Mayer I read that I am 'an excellent amateur photographer and painter in oils.' As to the excellence, I can't say but as to the love of both mediums I can and do say! I was, in fact, doubly excited about winning the plum role of Philip in 'Teresa,' because it meant a trip to Italy where I could paint and photograph in color the scenes that haunt the dreams of every canvas-carrier and camera-fiend. 'When I return,' I told myself, excitedly, 'I'll have enough canvasses and stills to fill a Fifth Avenue gallery!' Well," John made a funny face, "it would have to be a very *small* gallery because picture-making, whadayou know, is an 8 a.m. to 6, 7, 8 or after midnight routine. In Italy, in fact, time was *not*!

"But back to Tennessee again, where, in addition to painting, I took long hikes and slept out nights, under the stars. The Smoky Mountain National Park is so beautiful that it has to be seen to be believed, and then you can't believe it."

Asked whether he thought the Smoky Mountain country the perfect place for a honeymoon, John said (*was he caught off-guard?*) "No, beautiful as it is, I'd like to go to Italy on my honeymoon. I'm in love with Italy. But what am I saying? What honeymoon? When? With whom?"

"This led us (*naturally, wouldn't you say?*) to pop the loaded question, "Well, what *are* you saying, John? That you've been in love, eh?" to which the answer came promptly, "Oh, yeah, oh, yes! For a young guy like me, I've had many disappointments. Now, although I do date around, hither and yon, I'm going more or less steadily with one girl whose name

is Ann Marno. Ann has black hair and black eyes (*the gypsy type*) and is an actress on television. So we have things in common; the same ideas about work, its seriousness, and the same ideas about fun. We like to visit friends and yak all night. We take rides on a Fifth Avenue bus up Riverside Drive. We help each other with our television scripts. Or we go to the movies, especially those in which our favorites, Kirk Douglas, Anne Baxter and Laurence Olivier appear. We share our love for an old Viennese place in New York for we like the Viennese atmosphere, candlelight on the table, a few drinks, music, sitting—and talking. . . . At such times, I think that marriage wouldn't hurt a career, as some people seem to think, if you marry a girl who understands. Ann understands," John said and then made a gesture, an unfinished circle—or was it a question mark?—with his hands.

At the end of the standard two-year-course at the Academy, John worked again with the Gateway Stock Company; this season playing leading roles and characters.

"Off season, I'd join the scores of juvenile actors haunting Broadway producers' offices and I managed a few off-Broadway minor roles. In the Winter of 1949, I broke into radio (*also in a minor league way*) via 'The Voice Of The Army,' transcription. A year ago last January, I joined the Barter Theatre in Abington, Virginia, where, for nine weeks, I did juvenile leads and character parts. A week before I was signed for 'Teresa,' I landed a small role on the CBS-TV program, 'Studio One,' and it was for 'Studio One' that I was headed (*and pretty impatient to be on my way*) the day I auditioned for 'Teresa.'

"So, although I wasn't a raw recruit when I did the audition, I was not exactly," John laughed, "a finished product, either. What stood me in good stead and won me the part, I feel sure, is that when the author explained the boy,

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Philip, to me, I understood him as if he and I were one. And when the author explained the situation in which the boy finds himself, I understood that too, as if I had already lived it instead of being on my way to live it (*which is what I did with every nerve in my body*).

John didn't see the picture until, he says, it was completely finished.

"When I saw it, I felt let down, at first. I thought, 'Gee, I gave so much, I worked so hard, I suffered so much; I thought I was more intense than this!'"

"In fact, while we were making the picture, I felt so intense that I was afraid I might be hamming. But for me, there was no other way, for I played it with my heart; played what I felt and *only* what I felt.

"Like in the love scenes," John said, then, "if you want to play at love, you've got to find something in the girl to love and when you do, why, then, it's really there! Don't think you don't feel it, either, and that it doesn't carry over..."

"Meaning, then, that you and Pier..."

"Not now, no. Not really, that is. But then, while we were playing at love together, then, yes..."

"Did you date Pier in the Italy with which you are in love?"

"Oh, yeah, oh, sure. I took her dancing in Bologna. I took her to see the movie, 'Manon.' And in Rome, where we shot the interiors, she took me shopping several times because, being Italian, she could bargain as I couldn't. Although I had to make the best, as I kidded her, of one of her sharp deals! It was a sweater she recommended to me as 'the

best wool for the least money.' After I'd worn it for one day, it stretched," John reached (*it took some reaching*) for his ankles, "*this long*," he laughed. Then, his eyes serious, "Pier is wonderful," he said, "she is magic. In fact, I can only echo what William Miller, chief cameraman of 'Teresa,' (*who has been in the business a quarter of a century*) said of her. 'I wish I could find something wrong with Pier Angeli,' he said, 'but I can't.'"

Nor, for that matter, with our John, for where Pier is reminiscent of a very young, tremulous high-strung Bergman, John, who is six-foot-two, blond, blue-eyed (*his eyes are his greatest asset for his acting is done with his eyes*), with a Barrymore profile, is fan and box-office bait, and that's for sure.

As of this writing, Pier, under contract to Metro-Goldwyn-Mayer, is in Hollywood working in her first picture, "The Light Touch," in which she is co-starred with Stewart Granger. After that she is to be co-starred in "Jealousy" with veteran Spencer Tracy.

In the meantime, John has not yet been signed by a Hollywood studio and is in New York working in television, and appearing on Broadway in "Stalag 17," hoping (*he makes no bones about it*) that he, too, will be in Hollywood...

Sure to be (*this is our prediction*) now that "Teresa" is released. He is so in earnest. "I want always to be able to give the best I can," he told us. "I want to have talent and develop more talent. To me, looks aren't important—talent is, and what you do with it. I want to deliver the goods."

And so he has. And so he will. All those in favor say "Aye."

Time Of Their Lives!

Continued from page 43

pointed skyward. At no time did any professional circus aerialist double for her, not even when she did a somersault in the air and, after being caught by her hands by one of the aerial performers, plummeted to a safety net many feet below.

DeMille, himself, was astonished at her performance, called her an "amazing trouser," ranked her with Gloria Swanson and Barbara Stanwyck as "one of the three greatest feminine troupers" he had directed in his 40 years of picture producing.

Cornel Wilde has the leading male role opposite Betty—the part of a French aerialist who comes to America as the feature act of the circus, only to find himself caught in a groundswell of jealousies and complications. Cornel, too, had to get his trapeze legs; learn the aerialist's defiance of the law of gravity. In accustoming himself to heights he found fun for Cornel Wilde and for the circus personnel.

One morning, a day or two after his arrival on location, Cornel climbed a tortuous rope ladder to the flying-act

rigging high in the dome of the big tent. He made no effort to conceal his terror atop his lofty perch.

"Call the cops!" he yelled. "Arrest me, get me down from here." His cries were good for a big laugh from the people below. The next day he was two hours on a high trapeze. Finally reaching the ground, he announced calmly: "I'm just a rugged circus performer."

Cornel and Betty engage in several dramatic scenes. In one of them he holds her suspended as he hangs by his knees from a trapeze. Climax comes when he pulls her up to his face and kisses her, then lets her fall—but safely, in a net.

In another scene Wilde is called to do a double-twisting somersault high under the big top. Fay Alexander, one of Ringling's leading trapeze stars, did the difficult trick for Cornel. At its conclusion DeMille called out: "Well done, Fay!" Then turning to Wilde, he said, "Well done, Cornel." Wilde entered quickly into the bantering, asked: "May I get my rubdown now?" Just at that moment someone yelled to Alexander, who was perspiring from his exertions: "Bath

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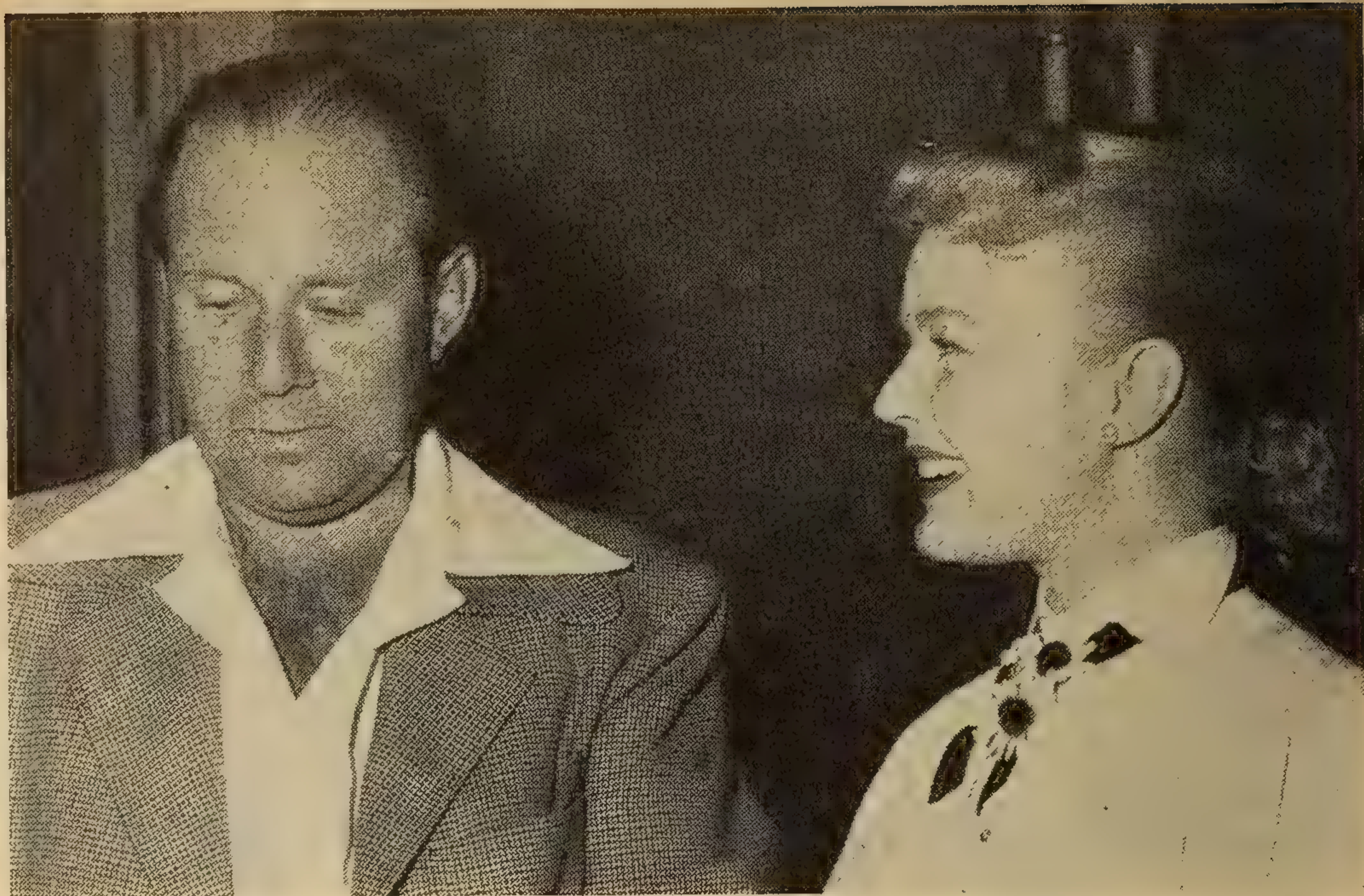
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June Haver is briefed by Director Joe Newman for a scene in "A Wac In His Life" at 20th Century-Fox. William Lundigan is her leading man.

towel coming up." "Make it two please," yelled Cornel.

His lack of pretensions, his refusal to take himself seriously made Wilde a popular figure with the circus folk. They called him "a regular guy," ready to take advice, always studying the styles and techniques of Fay Alexander and the other circus aerialists.

Dorothy Lamour's role as a circus performer is to swing through the air without the greatest of ease—by her teeth. For that particular chore she is billed as the "Iron Jaw Girl." She enjoyed every minute of it. After all, the Sarasota experience was her first view of a circus. Developing the proper jaw and neck muscles under the guidance of trained acrobats was grueling work. It meant she had to be hoisted and held in the air as long as she could stand it—held by a canvas band around her graceful neck.

"I really learned a new definition of necking, swinging around like a human bulldog," said Dorothy. "The circus people had me clamp my teeth into a strap and hang on while being spun around some 40 or 50 feet above the ground.

"It wasn't an easy trick. I wore a leather strap designed to fit over the upper and lower teeth. All the time I kept thinking: 'all I want for Christmas or any time is my two front teeth.'"

Dottie had a scare one day when Alice, a hippopotamus, was being produced through a rehearsal of a scene. Alice suddenly opened her mouth a yard wide. Dottie shrieked and fled. The animal's trainer beckoned her back. "Alice's yawn and Alice's anger are two different things," he told her. "This time Alice was yawning."

"Listen, mister," Dottie replied, "when Alice opens her big mouth, I'm not going to stand around to figure out if it's a yawn."

During a lull one day in the shooting, DeMille remarked: "If we could put the Hollywood people in the circus who want to be there and place the circus people in movies, I think we would have just

about a 100 per cent shift of population."

Certainly nobody enjoyed his brief fling with the circus more than James Stewart. But then he was hobnobbing with circus royalty—the clowns. He was having an intensive closeup of the happy harlequins and sad sacks of sawdust satire. Like the circus clowns, he kept true to the tradition of never removing his makeup. It's heavy makeup, too, but never once is his real face visible to the audience.

Stewart plays a man who is hiding from justice in the circus for some crime he has committed in his past. "I worked a mere 15 days of the 100-day shooting schedule," he said. "But I wanted to be in DeMille's circus picture. I jumped at the chance when he offered me the part of a clown. It's a small part, but a good one." He took the role, incidentally, for less than his usual salary of approximately \$150,000 a picture.

Stewart shares honors with such famous clowns as Emmett Kelly, Lou Jacobs, Paul Jerome, Felix Adler, Buzzy Potts, Charles Bell and Jere Wood-Dell, all of whom helped him with his characterization. His makeup is in the old-time romantic tradition of clowndom—white face, red nose, cone-shaped hat, polka dot jacket and pantaloons, oversized shoes.

"Jimmy Stewart did everything that was asked of him and did it supremely well, in that shy, quiet, drawling manner of his," said Jere Wood-Dell. "Being a real show person, he adapted himself to the clown role like a practiced hand. For that matter, the whole Hollywood troupe proved themselves real show people. We all have great admiration for DeMille, too. Many of us would be glad to work for him—free."

Gloria Grahame portrays the elephant girl and she, too, follows the DeMille edict of "no doubles." She actually laid flat on her back while an elephant suspended its hoof a few inches over her face. She stood under the elephants as they reared to their hind feet, and at one



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Dale Robertson and Jacqueline Wilson. Just five days after they met they were engaged.

stage of the proceedings was carried around the ring by an elephant, her thigh in its mouth.

"Did the beast hurt you?" she was asked.

"No," Gloria said, "but she gets a darn good grip. There must be an easier way of making a living."

She was scared of the elephants at first, but soon acquired a confidence, according to the trainers, that could have indicated a long association with the animals.

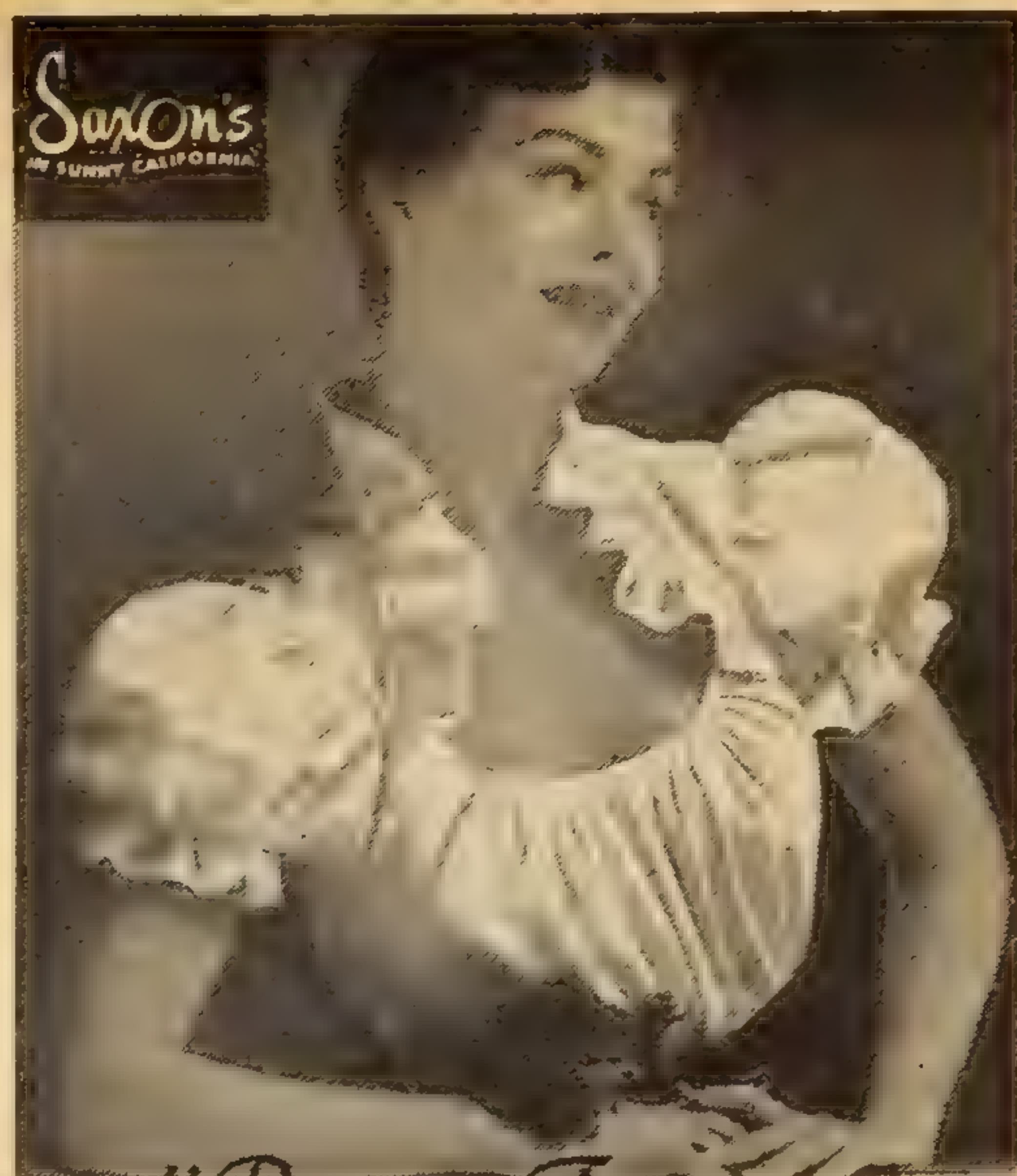
"But I don't think my mother will ever be the same," she said. "She watched me do my tricks and she really was scared."

Gloria grew fond of the huge beasts, rode them in circus rehearsals, scolded them, behaved toward them like a regular trainer herself.

Her role in the picture is that of a sexy little dame who has been around. One scene shows her chirping at Charlton Heston, a jumbo-type Burt Lancaster, who plays a big, friendly circus manager.

"You're a sourpuss, aren't you?" says Grahame: "You want to bite someone." Heston: "Yeah." Grahame: "Pick your spot." As Heston sips coffee, he remarks: "It needs sugar." Grahame flirtatiously puts sugar in coffee, mutters: "Sweet." Heston, startled, replies: "Huh? Oh, one."

As they finished the scene, DeMille stepped forward: "It's not good," he said. "I want sex, Gloria, but you're giving it too much sex. You're lowering your eyes just a little too much. You're going after this man, but here there is a subtle



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interplay. You're saying one thing and hearing another. If you go too heavy on the sex you destroy the subtlety."

It seemed as if there was to be an academic discussion on how far a movie temptress needs to lower her eyes to convey the right amount of sex. It was inevitable and Gloria said it: "You mean if I lower my eyes at half-mast I can get half as much sex?" DeMille, paying not too much heed to the quip, replied: "Look, try it with your eyes open and with a little curl at the corner of the mouth."

Lyle Bettger, who plays the elephant trainer, has the villain role. He is responsible for the wreck of the circus train—a spectacular scene involving all of the stars. De Mille achieved the effect of human beings tossed about inside a car during a mighty collision. Hutton, Lamour, Wilde, Grahame and 20 others all took part in the synthetic wreck, causing Betty to remark: "I can't complain. New York commuters go through this kind of thing."

The whole Ringling Circus personnel of 1,450 persons, including circus president, John Ringling North, appear in the picture. Taking a specially prominent part is La Norma, celebrated trapeze artist.

This young Danish star plays right along with the stars of the film. Streaking through the air like a rocket, La Norma "works" a single trapeze barefoot, climaxing her suicidal specialty with a "bare heel catch." As the result of her brilliant work before the cameras and the circus directors, she was rewarded with a solo starring spot this season.

Another leading performer in the film is Miss Loni, 19-year-old Dutch beauty, who bounces, twirls and revolves barrels, dumbbells, balls and other objects on her educated toes. DeMille saw her at Sarasota, liked her petite charm and photogenic appeal, and gave her a speaking part. Both Miss Loni and La Norma were very helpful to the Hollywood stars in developing poise and assurance in the ring.

A big feature of "The Greatest Show On Earth" is a street parade which, according to the script, takes place after the circus train wreck as a reminder to the public that "the show must go on." Betty Hutton, as *Holly*, the aerialist, leads the parade, sitting on a trapeze specially mounted on a circus wagon drawn by an elephant. Wilde, Lamour and Grahame sit on a platform on the back of another elephant. It was the first time in 30 years the Ringling circus had staged a parade, the one-time tradition having been abandoned in 1921. Sarasota made a holiday occasion, much to DeMille's delight.

As for DeMille, he is definitely circus-happy. He spent his last two birthdays under the big top on tour gathering material, making scenes. But it was at Sarasota, at the Winter quarters of the Ringling Bros. and Barnum & Bailey Circus, that he really had himself a whirl. He placed his cameras under the big top, caught the circus in preparation, filmed its people as they went through their acts and relaxed off stage. He calls his new production "one of the knottiest" he has ever tackled. This is because, to him, a real live circus story has never been filmed. "There has been a lot of *Pagliacci* stuff, but that isn't the circus," he declared. DeMille liked Sarasota and the Sarasota sun, said "that was the way the sun used to shine in California—before smog."

The Hollywood people spent six weeks at Sarasota. During the period DeMille and Betty Hutton were asked questions everybody for years has been wanting to have answered.

The question to DeMille came from Betty's four-year-old daughter, Lindsay: "Why do you wear boots?"

"They help me to stand up all day long without tiring," replied DeMille.

The query to Betty Hutton came from John Murray Anderson, producer of the Ringling Bros. Circus.

"Why is it, Betty, you're always so blooming?" he asked.

"Because I'm always in love," answered La Hutton.

"Don't Marry In Haste"

Continued from page 49

cated and mature in one sense, because they are given liberties younger than elsewhere, but these same American girls are *extremely* young in the sense of being ready for marriage. Very few know how to cook or sew or run a house properly—or be an understanding wife.

"This may be partly because of educational training, but I think parents are usually to blame. Children aren't given responsibilities and are not taught self-discipline. The theory in so-called progressive education that a child should do only what he wants to do when he wants to do it certainly doesn't teach him the self-discipline he needs when he gets out in the world on his own later in life. He or she is not conditioned for any re-

sponsibility and marriage certainly is one!

"I don't want Bronwyn to grow up that way!"

Ever the gracious hostess, Maureen took time out to pour tea, and that gave us the opportunity to ask what she was doing about Bronwyn's training.

"It's my opinion that all children should learn to do cheerfully some things they don't want to do; schools don't seem to emphasize that any more so I'm teaching Bronwyn at home, and if she doesn't fulfill responsibilities, she doesn't get away with it. She gets spanked," said Maureen with a warm laugh. "Yes, spanked."

"That doesn't happen often, but when-

ever needed. She must pick up her clothes and toys, she makes her bed after her nap, she takes her own bath at night. She helps her daddy in the garden, and not just playing around either; she fetches and holds things and really works.

"One day a week she 'cooks' with the cook. She just helps, but she is given the privilege of preparing something which we eat at the table—and has the satisfaction of having done it. Some times she fixes the fruit for breakfast. It may be hacked, but she is learning and takes pride in her accomplishment. Of course we compliment her efforts.

"When I was her age I could knit socks and had been taught at school to sew quite well. Bronwyn hasn't had such instruction, so I'm teaching her at home. Just simple sewing, but she's finding it great fun and is now making potholders. I've always been glad I learned such things and have a sneaking suspicion that someday she will be, too.

"That may seem a long way from the problem of whether a girl should marry in haste if her serviceman husband is going away and she will be facing a separation. But really, it isn't.

"Suppose the girl decides to wait and meantime wants to get things ready for a home. If she has been trained, she will know how. She'll know what she needs. She will be able to make things herself. She will have things to fill her time.

"Suppose she decides she wants to

marry her boy. Will she be willing to give up dates and dances when she's young and lonely and her friends are having fun? She'll do better if she can fill her time usefully.

"There is nothing weaker than a human being. Don't think you are stronger than the strong and believe that you can go out on dates while your husband's away without it leading to trouble; the least trouble would be gossip."

We reminded Maureen that however sound her advice against marrying in haste, there have been and would be many, many girls who would not heed it, plus all the wives of longer standing whose husbands are going overseas. What advice, based on her own experience of three years' separation, did she have for them?

"Keep very, very busy so loneliness won't have time to gnaw away at your heart," she answered without the slightest hesitation. "And keep on learning new things. That's terribly important. If a wife has a child or children and must stay at home with them, she can at least learn how to run her business affairs, learn about taxes. I think she should get some neighbor or relative to stay with the children once a week so she can go to a class where she'll learn something new. And of course she should have some social life; that's not easy, but she shouldn't become a hermit. I repeat that she shouldn't have dates alone, but should go out with some friends, invite them to her house. It doesn't cost

much to bake a cake and make coffee to serve after a card game!

"After Will went into the Marines, I thought of turning over all our affairs to a business manager, but decided to tackle the job myself to help fill my evenings and days between pictures. I took over managing finances, paying taxes. I handled my own business affairs and investments and Will's too. There were legal matters and income taxes. Will had attended to all of them before and I knew nothing of them. At first they befogged me, but finally I enjoyed them.

"Another thing I did was to write to Will every day. Sometimes it was just a page but I never missed, and how he appreciated that. When he was overseas the letters would come in bundles and the other boys were actually jealous. They didn't know who I was because Will didn't tell them; they were jealous just because he had a wife who spent that much time writing to him. And when you're writing, don't tell about your dates. If you're married, I repeat—don't *have* them. If you're single and however innocent they might seem to you, don't write about them or your John will be resentful.

"If you are married and have no children, work at some outside job while your husband is away, for it will fill so much time. Don't sit at home. Even if your husband is sending you a good allowance, besides filling time your job will give you an opportunity to save some money for that home you want

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when John gets back. And, of course, write to him frequently and interestingly.

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But most important if you're young, don't rush into marriage with that boy who has just three days more at home. Remember, a broken romance is always better than a broken marriage."

Your Guide To Current Films

Continued from page 15

broken, great sport is made of social amenities and everyone has a rollicking time at Alice's expense. Definitely for youngsters—but hold onto them tightly lest they be trampled at the box-office by the young-in-heart older folks.

Captain Horatio Hornblower (Technicolor)

Warners

WITH such salty phrases as: hoist the mizzenmast, port to starboard, jib the mainsail and up, anchor, British captain Gregory Peck sails to fame and glory on the Seven Seas. No naval feat is too difficult for Captain Peck. He averts a Latin-American insurrection which would play havoc with British shipping. In a later engagement, he and the two remaining members of his crew—one recovering from wounds—did do damage and cause the blockade of an enemy flotilla. He and he alone nursed pestilence-ridden noblewoman Virginia Mayo back to robust health. Yet with this magnificent record, Peck is forced to stand by and watch Virginia marry some hoary admiral. However, time and an enemy broadside are kind. The admiral dies in the line of duty. A sound seaworthy yarn that cuts along briskly.

Happy Go Lovely (Technicolor)

RKO

AN AMERICAN chorus girl in Scotland, Vera-Ellen is made a star when, by mistake, her name is linked romantically with one of Scotland's most honored businessmen. Producer Cesar Romero figures her "love-boat" will pump money into the dying show. Vera, to keep her job, goes along with the gag. Dreadfully upset when he finally learns some unknown woman is exploiting his solid family name, the staid Mr. Moneybags, David Niven, attempts to end all further nonsense. After meeting Vera, the poor man hasn't a chance. He forgets who he is and begins to act as flighty as a kilt in a high wind. An exhilarating comedy with a cute Prince Charming love story.

Mr. Imperium (Technicolor)

MGM

LOVE usually finds a way, but for Lana Turner and Ezio Pinza—who knows? When they first meet in Europe, Lana is a mere singer and Ezio is a king.

They tear into a few pizzas together, make love and sing at each other. But you know how kings are—not very dependable. Ezio is always dashing off on some affair of state or other. Now, a girl wants security, and besides, kings can't marry commoners, so Lana goes back to the U.S.A. Years later, she becomes a famous star in the movies. Ezio winds up without a throne to his name. They get together again in America and just when everything is going great cap-pistols—Flash—Ezio's country calls and he's gone. Anyhow, Lana feels sure he'll come back to her. Also present are Barry Sullivan, Marjorie Main and Debbie Reynolds.

Sealed Cargo

RKO

IT WAS during World War II that unusual incidents began when Skipper Dana Andrews took his boat and crew on a routine fishing trip to Newfoundland. A new hand, Philip Dorn, looked and acted mighty like a Nazi. The only passenger aboard, attractive Carla Balenda, added a few more suspicions to Dana's worried mind. Then, off the coast of Newfoundland, they come upon a battered, bullet-ripped schooner, on which the only person alive is Captain Claude Rains. Dana reluctantly tows the wreck to the nearest port—an isolated fishing village—then belatedly does some hurried figuring. A midnight visit to the schooner proves the situation even worse than Dana feared. Not only is an unknown Nazi spy using him, but if Dana doesn't get busy, the place will be teeming with Nazi submarines. Fast-moving spy thriller and tops in suspense.

When I Grow Up

United Artists

YOUNGSTERS never seem to think parents understand them, and parents generally seem amazed at the "horrible little monsters" they beget. Bobby Driscoll and his parents are having just such a problem when Grandpa Charles Grapewin has his own boyhood recalled by way of a dusty, forgotten diary. Grandpa's father, Robert Preston, was stern and unyielding, and if it hadn't been for Mother Martha Scott punishments would have been even more frequent. Father and son just couldn't understand one another until sickness struck, but by then it was too late. A sentimental picture which shows time doesn't change basic human problems.

Jim Thorpe—All American

Warners

THE biography of America's star athlete, Jim Thorpe, who is played by Burt Lancaster. A full-blooded Sac and Fox Indian, Thorpe spent his childhood on an Oklahoma reservation. When he grew older, Thorpe left the reservation and went to an Eastern college where his extraordinary talent for sports was recognized. It wasn't long before he was known throughout the country and, in 1912, Thorpe established himself as one of the all-time greats of the Olympic Games. From there he went into professional baseball then on to football. As brilliant as his career was, the death of his only son started him on a decline that was swift and devastating. It required years before he found himself again. A thrilling story, this also stars Charles Bickford, Steve Cochran and Phyllis Thaxter, as the girl who married Thorpe.

As Young As You Feel

20th Century-Fox

BECAUSE he was fired due to old age, Monty Woolley starts a one-man crusade to stop the automatic retirement of employees who have reached a certain age. He impersonates a tycoon and visits his unknowing ex-boss, Albert Dekker. After proving to Dekker older folks are necessary to industry, Woolley proceeds to lightly romance Dekker's wife, Con-

stance Bennett, who doesn't take it lightly at all. She almost leaves Dekker for Woolley! The bearded gallant's situation becomes even more precarious when his true identity is discovered. A younger romance is supplied by David Wayne and Jean Peters, and Thelma Ritter plays a frustrated housewife who is in love with the career she might have had.

Fighting Coast Guard

Republic

FORREST TUCKER is eager to become a Coast Guard officer despite all his griping, but just as he's about to be commissioned, rumor goes around that he deliberately cracked up a landing barge. It isn't true, of course, but he blames Commander Brian Donlevy for spreading the lie and washing him out. Tucker's rugged baptism under enemy fire proves he's still officer material and that Donlevy isn't the complete heel Tucker thought he was. Plenty of actual battle shots taken from official Coast Guard film. When Tucker isn't fighting at sea, Ella Raines gives him all the action he could ask for on land.

Her First Romance

Columbia

SUFFERING from a severe case of puppy love, Margaret O'Brien does some rather weird cut-ups in trying to attract Allen Martin, Jr. When the school term is over and Summer is nigh, Mar-

garet talks her parents into sending her to the same camp where Allen is. The kids have loads of fun—especially Margaret who manages to squelch her rival, Sharyn Moffett. Our heroine also causes the near collapse—both mental and financial—of her father when she inadvertently absconds with an important legal document. Youngsters will probably like this peachy-dandy.

Whirlwind

Columbia

GOVERNMENT Agent Gene Autry is assigned to clearing up the matter of a series of holdups and robberies. As soon as Gene and his chum, Pat Butram, hit the town they suspect as the base of operations for the gang, Gene runs afoul of a few native hombres. All of them, in one way or the other, are working for a dictatorial cattle baron. Gene doesn't like the looks of the setup and further investigation is warranted. Among other points of interest, he clears up an old unsolved murder and unmasks the ring-leader of the holdup mob.

Jungle Headhunters

(Technicolor)

RKO

THE fascinating filmed record of the Lewis Cotlow Amazon Expedition in search of the tribal secrets of the Jivaros, headhunters who live in the dense steaming jungle of South America.

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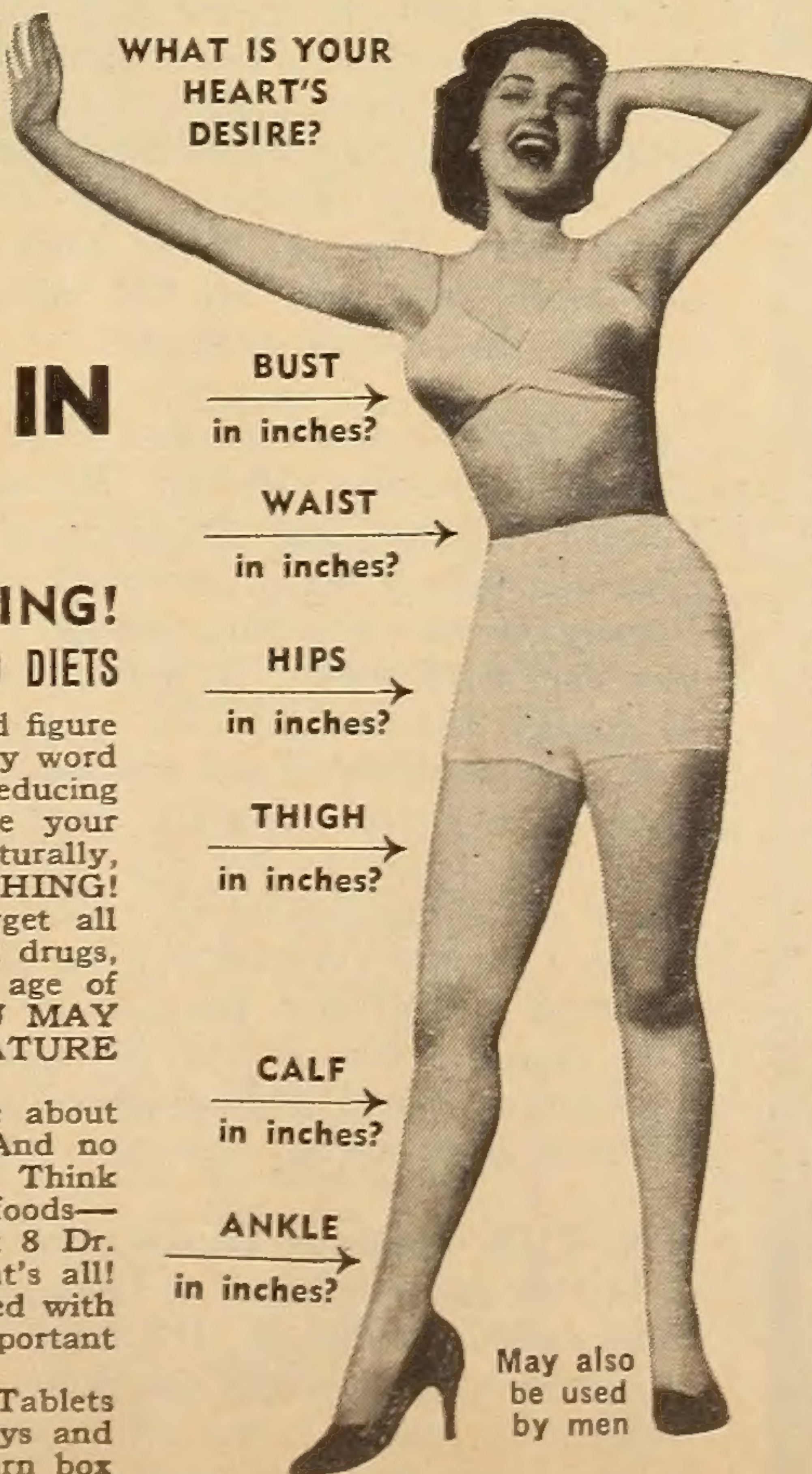
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What Hollywood Itself Is Talking About

Continued from page 18

looks it, all done up like a thirteen-year-old kid for the part. Even June's own child doesn't know her mother these days.

* * *

Liz Scott, who plays a lady psychiatrist in the new Dean Martin-Jerry Lewis comedy, may have to visit one herself after she gets through getting the business from these two wackies.

* * *

Here's a switch. Joan Fontaine plays Mona Freeman's mother in Paramount's "Darling, How Could You?" Mona's own child at home is several months older than Missy Fontaine's daughter.

* * *

The most popular cat out of the thirtysome which are acting in Paramount's "Rhubarb" is one called Bon Ami. The company, which includes such humans as Ray Milland and Jan Sterling, has suf-

fered numerous scratches from the felines. But, says Ray, they call the pet of the pack Bon Ami because he hasn't scratched yet. Ahhhhh!

* * *

Vera-Allen and Rock Hudson resumed their romance when she returned from England and making RKO's "Happy Go Lovely."

* * *

The new boy at MGM, Ralph Meeker, whom you'll see in "Rain, Rain, Go Away," likes to work on his vacations. He signed on as a deck hand on a freighter for a two-months round trip to France.

* * *

And Clark Gable helped his rancher pal, Joe Cramer, as a herd-ridin' cowboy during the cattle roundup which just happened to happen while the King was visiting Cramer at his ranch near Wickensburg, Arizona.

For A Lovelier You

Continued from page 52

usual, let it dry thoroughly, then comb.

OUR first reaction to Pams Shampoo Goggles was to wonder why on earth it's taken so long for someone to get around to dreaming up such an obvious and sensible solution to that old problem of soap in the eyes. Of course, Pams usefulness isn't limited to home shampooing—not in these days of hair tinting. The goggles are clear plastic edged with absorbent terry cloth. There's an elastic band to assure a snug fit, so that no drop of liquid can seep through. Small fry can have a junior size of their own. You can buy Pams Shampoo Goggles at Finders' Keepers, 160 East 38 Street, New York 17, New York. Regular and junior sizes are the same price—\$1.50 plus 15c for postage.

AS FOR the problems that beset young tender skins, Helena Rubinstein's Beauty Grains and Pasteurized Face Cream make a very complete answer. Beauty Grains are tiny granules which you use, with water, to wash pore-deep to loosen blackheads and combat oiliness. Pasteurized Face Cream can be used as an extra cleanser, especially if your face tends to be dry. It has an added purifying ingredient which is there to keep surface blemishes from starting. Massage it well into your skin—remove with tissues. Use it too for smoothing your hands, rough elbows, knees, and the backs of your heels.

IN THE glamour department there's a new bath oil with a heavenly perfume called Odalisque. It's floral yet exotic, deep and decidedly sensuous. Nettie Rosenstein makes it and allows only one or two stores in a city to stock it, so the

precious stuff is what you might call exclusive. You might also think it would be fabulously expensive but that's not the case. In your tub, Odalisque Bath Oil causes the water to become soft. Just enough of it will be absorbed by your skin to keep it smooth as well as perfumed. As a matter of fact, the oil is so fine and non-sticky that you can spray it with an atomizer, use it in the last rinse water for your lingerie, or for your shampoo.

PEOPLE are forever pointing out such grim truths as "it's later than you think" so we propose to steal a little of their thunder and suggest that you investigate the possibilities of the Model Chin Strap right now. The Model Chin Strap is a molding strap to be used at home so that you can give yourself a professional throat and chin treatment. You use your own choice of throat cream. Full directions for exercises and massage come with the Chin Strap. The method takes about fifteen minutes a day and gives your muscles the exercise they need—your circulation the stimulation it needs. You order the Model Chin Strap from the Model Company, Dept. 708 936A, Merchandise Mart, Chicago 54, Ill. It costs a dollar and a half plus postage.

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